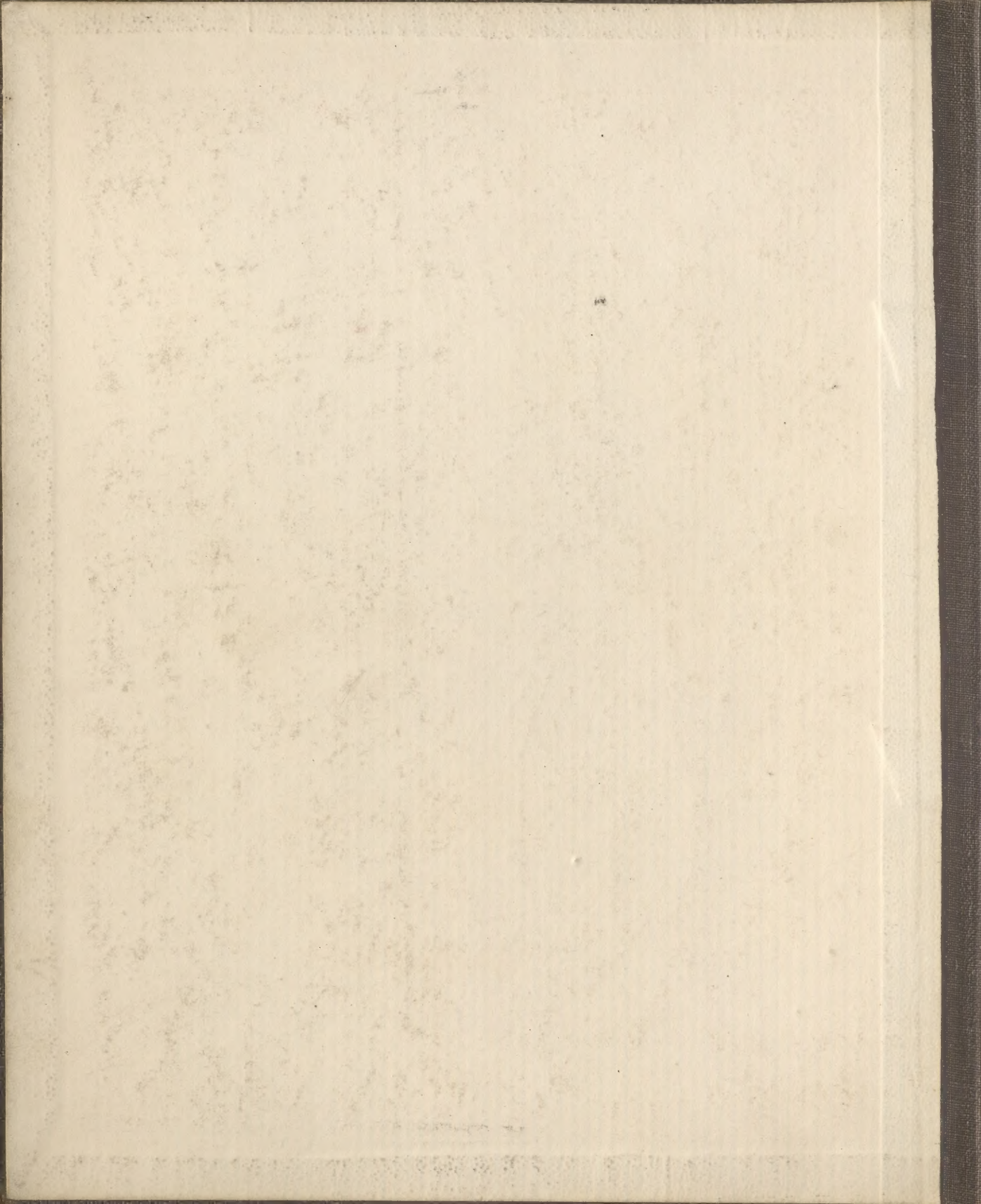


4310

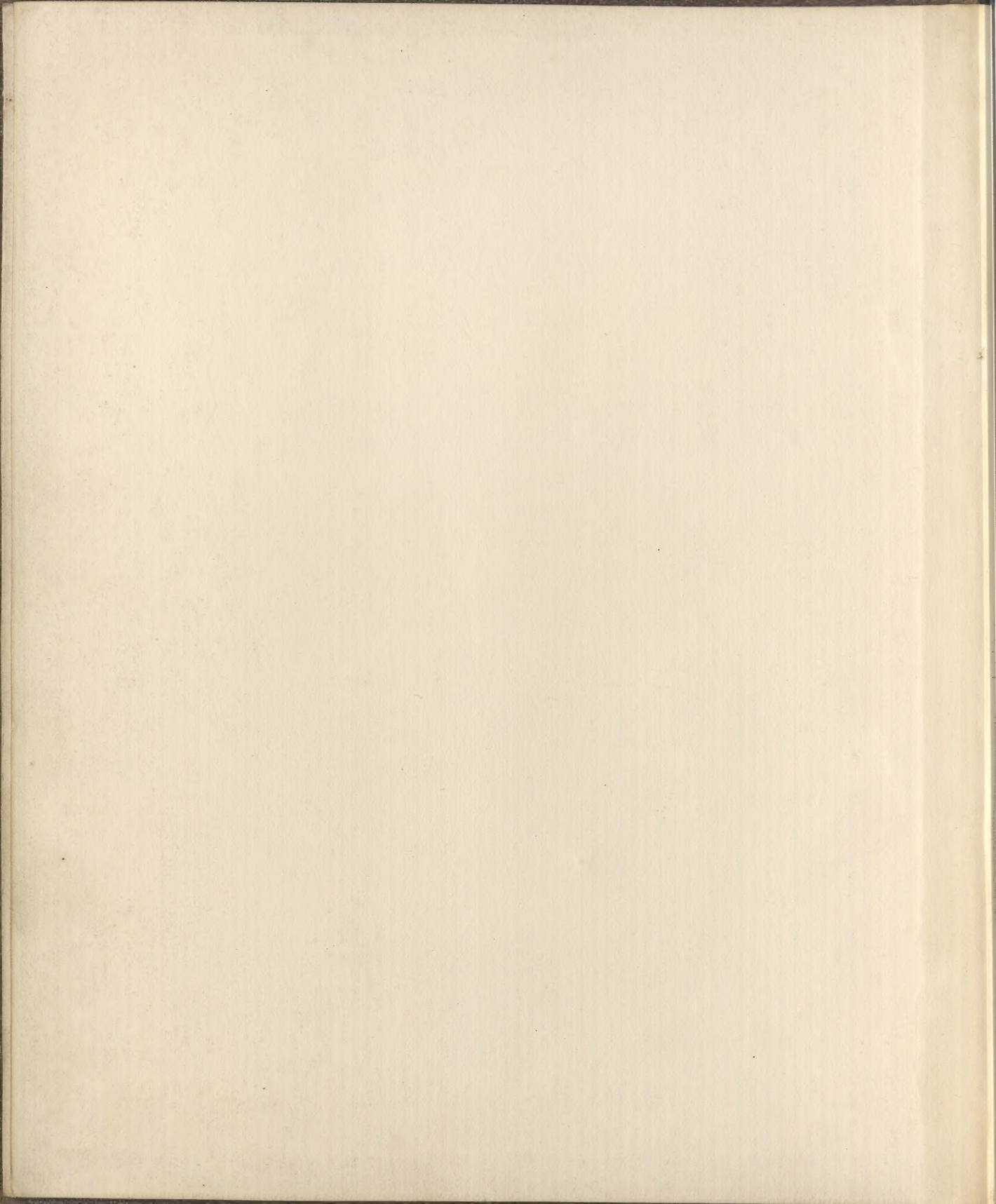
LECTURES R. C. M. 6th & 7th

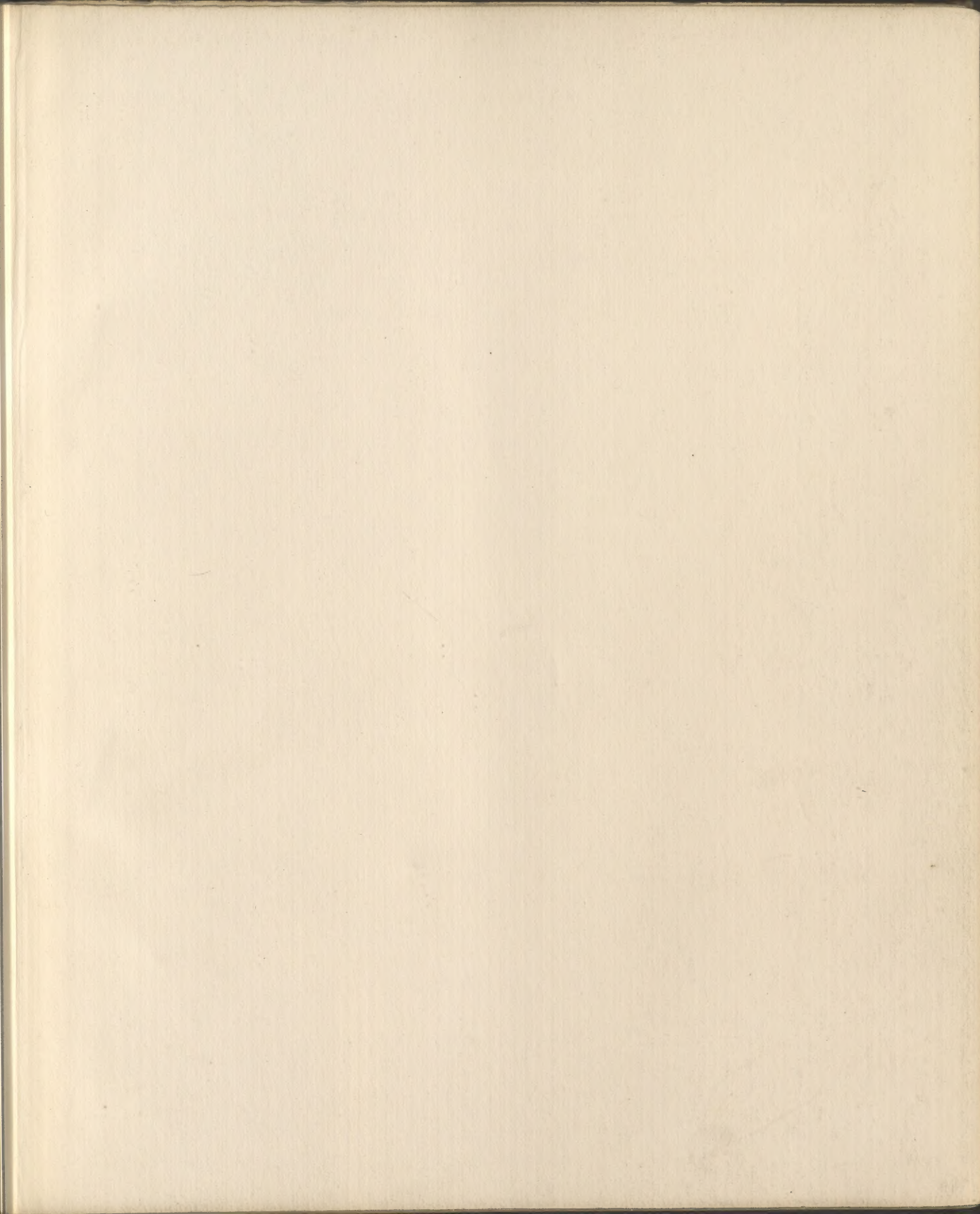


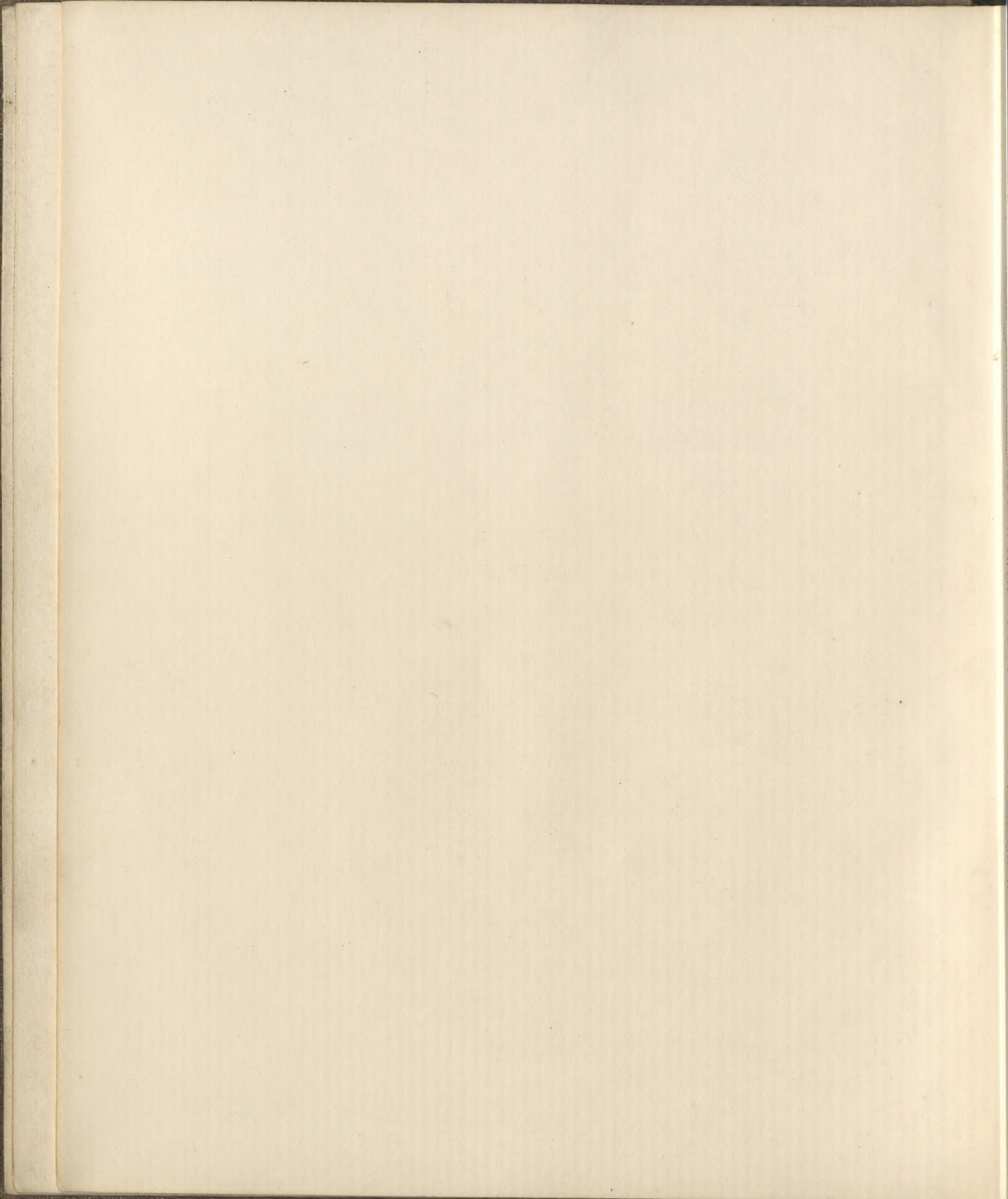
279644

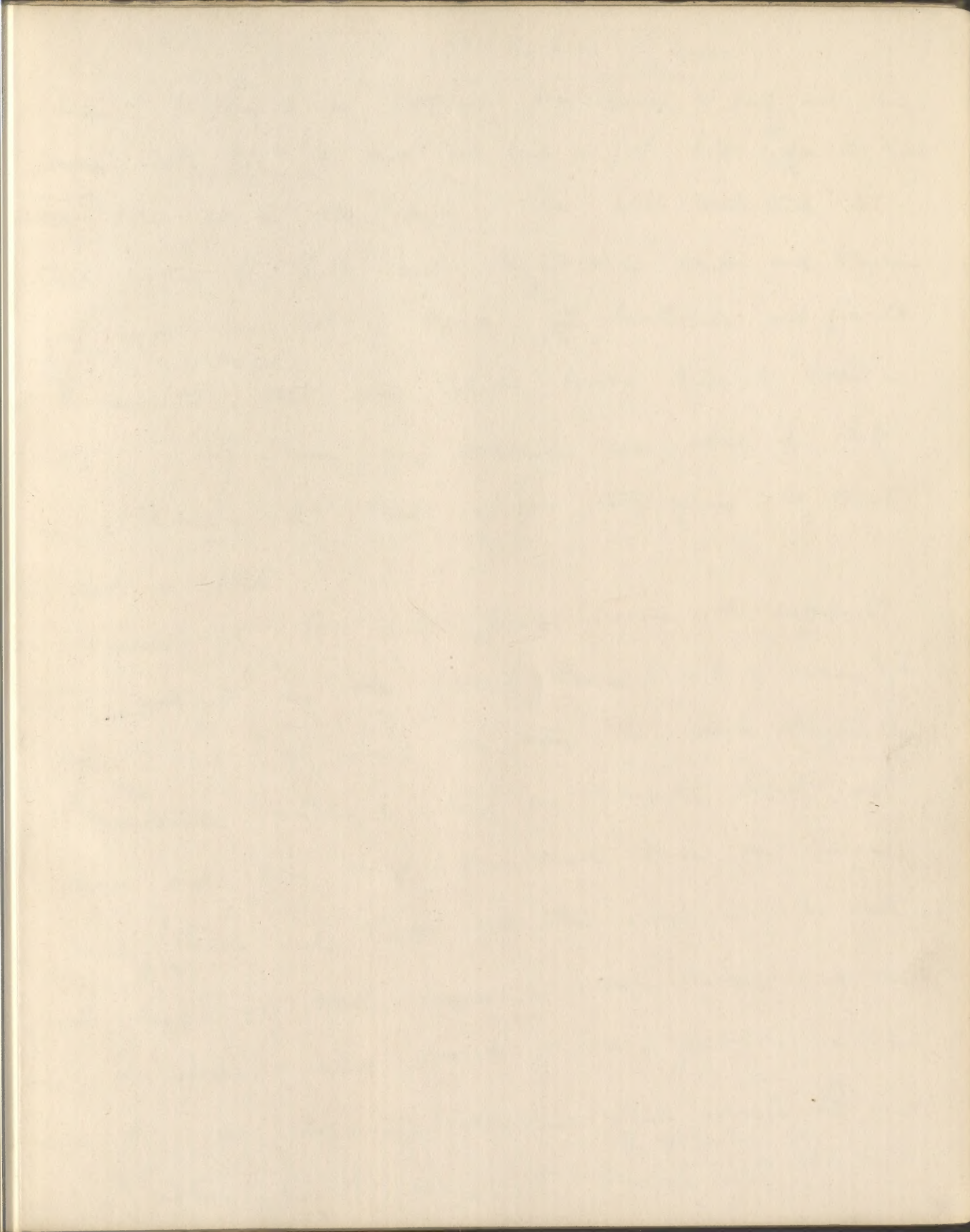
4310

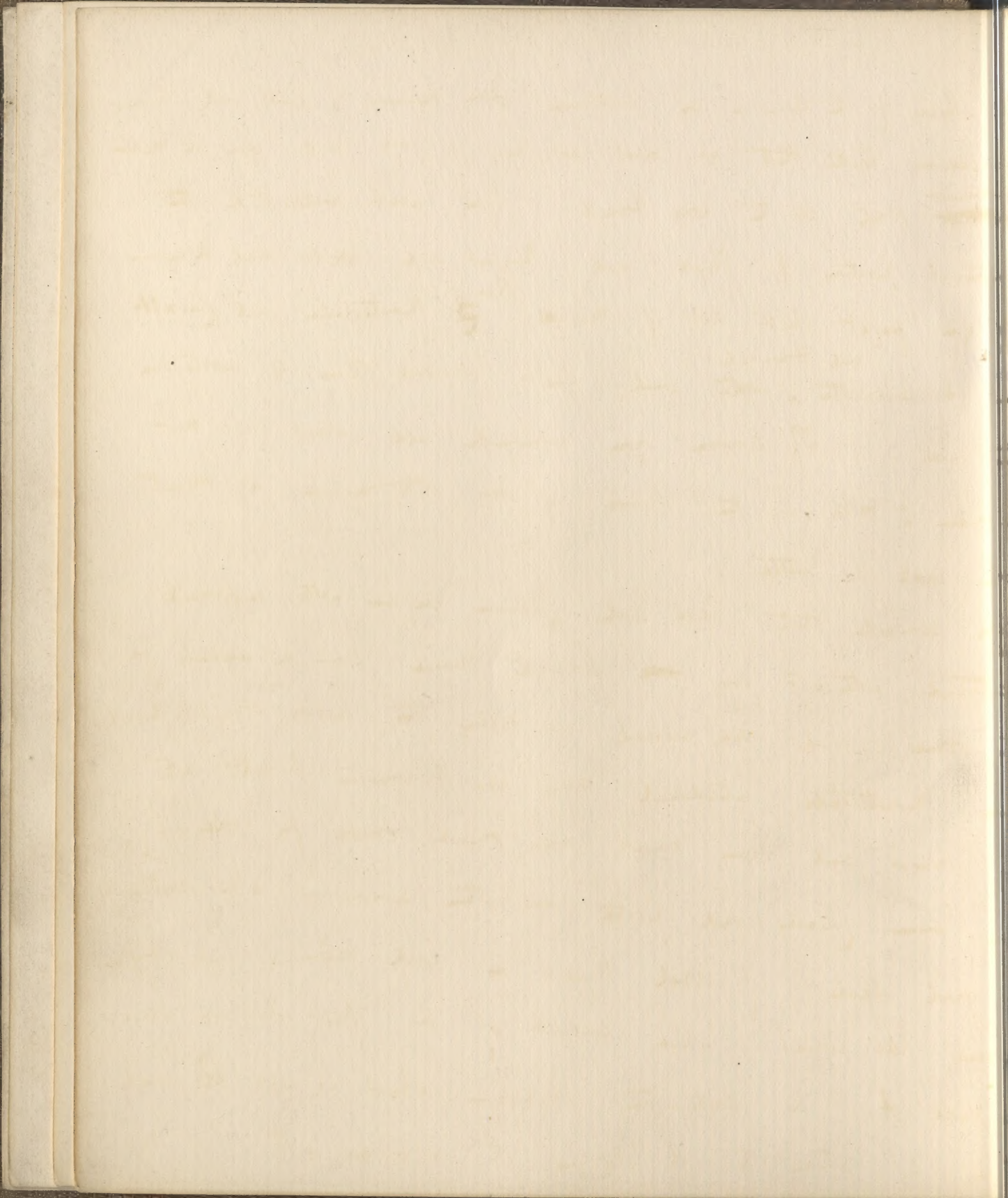
C. A. H. Parry











the history of the Opera is so continuous from beginning to end, and hangs
 so clearly together that we must ~~not~~ keep a good hold upon it, mark
~~important~~ ^{important} points all the way through. You won't understand the
 historical position of Gluck and Mozart and Weber and Wagner
 if you forget what sort of music ^{the} Monteverdi and Cavalli
 and Handel and A. Scarlatti wrote, and what caused them to write as
 they did. Of course you remember all about it, but
 when to take up the thread of our story again we must
 go back a little.

You remember that Peri and Caccini began with informal
^{a kind of} ~~entirely~~ ^{these} ~~with~~ ^{Operas} any formal music but a series of
 voices, and only aimed at setting the words straight through.
 Monteverdi introduced some very dramatic points into
 music, and even showed some small sense for design.
 Then came Cavalli and Cesti and other composers who continued
 the good deal of vocal music is well balanced and simple
 forms like Arias; which consist of a first division which
 we call A, a contrasting division that we call B and
 then ^{the whole being little more than} return to A again to conclude with ^{20 bars or so}.

In middle part of 17th
century; compare last
part feeling, but were
not sufficiently advanced to
be able to develop anything
richly or large
size.

his influence at
work on Greece.

formality of Asia.

being easy of understanding
Herald K. Perkins

Asia becoming
too prominent

The composers in the middle part of the ^{17th} century were quite able to read musical notes, and had an excellent feeling for expressive melody. They felt short ^{only} in want of capacity; because the art was not sufficiently developed to enable them to make their music of any length or very striking in character. Later on, as you will see, composers had better gifts and better opportunities but failed for the definite reason that they did not try to make music, but only empty vocal passages to catch the public.

In the course of the ^{17th} century two very important influences ^{acted} ~~affected~~ upon the development of Opera. ~~The discovery of the Arias form~~ ^{When composers found out that the Arias form was the main principle influencing the public} ~~led composers to put a greater value upon the singing~~ ^{and empty declamatory} they gave the greater part of their attention to it, to the singing of the other elements of art. Of course the public liked the definite parts which were easy to understand, and did not take much notice of the formal recitative. The Arias grew to more and more the central point in the performance ^{and empty declamatory} ~~the~~ the dramatic action fell into the background. The story became a mere peg to hang a series of separate pieces upon; and the art consisted in the way in which composers managed to give off characters to the respective Arias in conformity with

2 pages 7
pages

2 pages 7
pages

2 pages 7
pages

the ~~introduction~~^{action} and situation in the drama which was ~~progressing~~^{progressing}.
In the latter part of the 17th century
The desire for definite form ~~then~~^{there} began to act vigorously upon the
musical drama, by breaking it up too broadly into its ~~parts~~^{parts}
sections and formalizing the dialogue by too much repetition.

But a far worse influence soon made itself felt; namely the
element of show. Singers ~~power~~^{power} developed with their opportunities.
In the great days of Palestrina, Lasso & ~~Vallis~~^{Vallis} and masters of
polyphony and there was very little for solo singers to do. But
the new music of Cavini, and Caccini and their successors
began to roll ~~forth~~^{forth} the abilities of soloists. In no long time
solo singing took such hold of the public that it threatened
to eclipse and make useless all other branches of art. The
singers soon learnt their power, and being conscious that almost
everything depended upon them naturally considered that employers
must give a chief attention ~~to~~^{to} ~~giving~~^{giving} them ~~proper~~^{proper} opportunities.
In the end
The public really went to hear the singers and if the music
did not show them off it was worth nothing.

The result naturally was that everything was done from the
singer's point of view. The Opera changed from the

Lifeline of
singer -

Handwritten Specimen

with fine manner
also with

with ft T

by letter C

as studies -

to show kind

to submit

are a less

to suggest

applied, &

was the

public

through them

back to p. 86 of
series

original conception, of a drama with music, to an entertainment
consisting of choice airs for all the singers: so gave the performance
a ~~certain~~ special ^{effect} ~~character~~ by appearing in character and
going through a little action, and gave more zest to the
style of their pieces. The instrumental ^{introduction} ~~pieces~~ and
incidental ritornellos, & so forth, just served to give people
time to get to their places, and take a little; and to fill
up the gaps between one singer's appearance & another.
A great genius like Handel could put music into his Overtures
and Airs, but as you have seen even he had to bow
to the inexorable law that singers must first be considered, and
then a music second. He had to provide pieces for
his respective staves in proper order so that each should have
a proper share and succeed in another ^{consequence} ~~in proper order~~; &
he had to consider their style of singing and ^{was} their friendships and
jealousies. But even under such unfavourable conditions he produced
musical works which we ~~generally~~ almost always respect, and
sometimes ^{heartily} ~~cordially~~ admire. The kind of Opera to which we are obliged to
submit to such peculiar tastes was a sort of thing we could not listen to
now as a whole; but we can enjoy separate numbers. His weaker contemporaries
and successors fell more completely under the evil influence, and the singers' power and prominence
increased still more, and Opera for good and evil.

Must have the Madras

✓

& turn aside

to French Quarter
for a while

done

J. P. Ransom

1683.

Theretical
work

Before we go on with the main road of the history of Opera, we must
take a look at one interesting byroad. I told you that
Lulli had no immediate ^{of any mark} successors in Opera in France. One
reason was his own jealous nature, which made him suppress any
signs of rival talent in ~~a different~~ ^{the same} line ~~from~~ his own; another was
the real surpassing his works made upon ^{by his} ~~his~~ contemporaries; which
caused his ~~not~~ immediate successors ~~and~~ ^{to copy his} works too slavishly
and without the least independence of spirit. But four years before
he died ~~a man was born of the same independent genius and character~~
~~the organist of the Cathedral of Dijon~~ ^{called Jean Rameau}, had a son
called Jean Philippe, born in 1683, whom he intended for the
law. But the boy had a singular and determined disposition and
rebelled against all attempts to teach him anything but Music. At
Dijon there appears to have been no one fit to teach him composition, and
having in disposition that way he went to ^{in 1701} Italy for a short time. He
went on average to master the Italian art of writing for the voice &
composing Opera's solely for singers. When he arrived at ^{years of maturity} ~~the~~
he first gave his attention to Practical Theory, and finding the usual
system very defective in respect of principles of harmony which had
to develop a scheme of his own; which resulted in several ~~and important~~
treatises. ~~His book called New System of the Art of Music being an~~

Lovey, married
fading.

Raymond
Opine entry
—

Walt
Oppord

Belle
you

But the fact of his being a theatre writer did not ruin the influence commonly
which is similar cases; for he kept his musical freshness till the end of
his day. About the time that he was bringing out his thing of
dancing he began producing ^{light and lively} musical pieces consisting of
dances, incidental music and airs. This he appears to have done
with the view of procuring to Opera a large sale; but he found
great difficulty in getting a work of words that satisfied him. His
first Opera called ~~did not succeed~~ Hippolyte et Aricie was not performed till 1733
when he was already 50. It met with extraordinary opposition;
but for what reason it is difficult to say; except unless it be that
his works had more genuine spirit and music in it ~~than~~ than the average
of Opera to which the French were accustomed. His Opponents considered
his musical outlay as extravagant; and the departure ^{from the commonplace of style} for the unusual imitations since
~~he was taken for Frenchman to write a commendable~~ to write a commendable. But in the end
Rameau was a hero, and ~~produced~~ went on producing Opera a theatrical
pieces one after another till he was nearly 80 years old; and by
that time he was held in the most unbounded respect by all musical
French people. Rameau's position in the history of Opera is a
brilliant one. He had real musical feeling but insufficient opportunities. The
taste for ballet which L'Yon knew to have been so strong among the French at all times
enabled him to put his best ^{thoughts} in the instrumental portions of his works.
His Opera have much ~~and~~ excellent ballet music in them, and it is the
musical ^{qualitative} ~~excellence~~ of and those of his Overtures which ^{characterize him} ~~mark him~~ ^{as a} ~~superior~~ ^{superior}.

Perhaps the ⁴ most generally interesting of Hamlet's ^{actual} ~~abstract~~ ^{entire} positions

Brunswick Handel spent most of his
 life by no means a man who despised, and
 wrote books which had divided music in their
 way. He came of a musical family and
 was born in 1672. was Cantor
at Berlin from 1703 to 1705; when Handel
 first came into contact with him. He
 came to England in 1720, and after being
 sometime Handel's chief assistant came to
 violent collision with him. ~~His~~ ^{the}
 is often mixed up with that of a younger
 brother who was also a very popular
 Opera composer.

13 Apr 1965
Sachalin
Japan 1

Wm
Hess under
Scarlet
m - to
hope

~~He must not~~ ^{more} ~~the~~ ^{the} ~~Papere~~ ^{Papere} was the most popular Opera
a little younger ~~in~~ ^{the} ~~time~~ ^{time} between Handel & Mozart.
Schubert's ~~Harper~~ ^{Harper} was born in 1809 - near Hainburg

of Handel's ^{actual} ~~distinct~~ entire person
 my considerable friend
 and a composer of Opera
 (1685)
 He was born in 1685
 but he was of a wandering disposition & adopted other
~~in the course of his life~~
 Handel
 at ~~in the~~ in ~~Vicenza~~, where he came
 time for ~~Antonia~~ ~~devotion~~ ~~although~~ ~~he~~ ~~had~~ ~~to~~ ~~prepare~~ ~~for~~ ~~him~~
 a friend with ~~himself~~ ~~himself~~ ~~himself~~
 informed - that is former
 as you will remember in
 opposition to Handel in 1729 -
 Complete Opera
 & they are through going down to ~~Spain~~
 Shakes. And ~~to~~ they are
 ! alternating ~~and~~ a ~~distinction~~ -
 out ~~Handel~~ ~~from~~ ~~the~~ ~~people~~ ~~genius~~

ist ~~dem~~ das ~~Paraphrasen~~
~~und~~ ~~Consequenzen~~

90 x 100

~~most popular Open~~
most popular Open
between Handel & Mozart.

egg - new Henbury 26

His management of his instruments is a marvellous improvement of the dulc.
 and that of dulc. follows: and he appears also to have been
 conscious of the anecdotes
 time, and true to nearly
 general & his misperception
 the voice presented him
 the most successful of his Op
 came out in 1739. He
 school behind him; his
style, and with always-
 types of French art of his
 Confession. His style is
 probably the influence of
crucial principally in Paris
 immediate successor with

Popera
 every disposition
 after center of singing
Opera

Popera 1688

Thompson center
 of singing
 Opera

The principal high rank of
 carried on by the regular Italian
 when it is necessary to notice now
 become an instrument of numerous
 was related of the painter (born 1690 in Padua)
 was slight piece in Venetian dialect in 1719. His later
 season began his most striking Alexander's will & Opus.
 further was Leonardo's was a game

Harpe

was performed 1719. He wrote some 50 more; the most famous being Semiofronte.
 He was a man of real solid power, & wrote good Church Music. Was the master
 of Donelli & Piccini, and died 1740. Domenico Cimarosa the famous harpsichordist son
 of Alexander also began life as an Opera composer and was the first to set the story
 of Handel & Maria. performed in 1715 in Naples.

Perhaps the ~~most~~ ^{most} generally interesting of Handel's ~~actual~~ ^{actual} contemporaries
 was Niccolo Porpora, who made a very considerable figure
 in Europe as a teacher of singing and a composer of Opera
 and other kinds of music as well. He was born in 1686;

Naples was his native place, but he was of a wandering disposition & adopted other

to he was not a great composer then Handel. ~~At one time he was in Dresden, at another in Rome, at another in Vienna, where he came~~
~~scarcely to sing a few times, some little high and advice, in return for which he was given a pension~~
~~of 33 Opus, which were performed in that place~~

he wrote at least 33 Opus, which were performed in that place
 in Germany & Italy; & also as you will remember in
 of which he was appointed contralto in opposition to Handel in 1729.
 the Anti Anti Opera house in London

There are some a few ~~but they are not of the same quality, and his complete Opus~~
 very pleasant ~~series of his Opus~~ ^{as indeed is most likely considering that they are through going songs & Opus}
 are said to be no more of the same quality as Handel's. And as they are

constructed on just the same principle of alternating ~~and a restriction~~
 (white & black) as Handel's without Handel's pure genius
 to back them. ~~they must & certainly be very convincing samples of~~

the absurdity of the old form of Opera.

He must not now be the most popular Opera
 a little younger than Porpora was the most popular Opera
 composer in Europe in the time between Handel & Mozart.

Johann Adolph Hasse was born in 1689 - near Hamburg

Note the way - where the center of
Open begins to draw away
from Italy to Germany.
The first German learnt then and
in Italy by Handel ^{and others} & now
Hesse - where they began
to produce natural Op -
later it took a long time &
at present they had to get
elsewhere - the old country,
which was slowly to develop
single - Opuscle was to
produce more of German power.

Have
a fine singer

at Homburg
under Kirsch
for a time

~~What with~~ 1
German Opus

2. That is
first one
- before
the Schiller

9
grew up he developed a very fine tenor voice, which gained for him
an engagement under an old friend Reinhold Keiser in the
selfsame Opera - house where Handel had made his first start.
He stayed with Keiser 4 years & then went to Bonn with
Kremer, where he produced ~~his~~ his first Opera: which was
the only German Opera he ever wrote. (note that apropos
of what I said of the breakdown of German Opera after
Keiser.) After writing this he went to Italy
to perfect himself in composition, & journeyed to Naples
where he became Porpora's pupil in 1724. But he
did not like Porpora or find anything original in
him, so he passed on to Alessandro Scarlatti, who by
that time about 66 years old was very near the end of his
prodigious & vigorous career - Scarlatti died in October of the
very year, 1725 - 26 - is there could not have got
much education out of him though he is always described
as A Scarlatti pupil. At all events Harn made

House in Italy

The first Open

Sanctuary

1726

very successful

House at Dresden

1731

10
17
took use of his time in Italy and learned the business of
his art well. ^{which is as much as to say he learnt the art of writing for singers containing his whole of his song}
His first ~~opera~~ opera Opera L'Esposito

was performed in Naples in 1726. It spread from there
over the rest of Italy, & made him famous directly. He
seems to have been an agreeable man, & that with his
abilities as a ^{singer} composer & a happy hand played made him much

beloved in Italy, where they called him "the dear Lasso".
From Naples he went to Venice ^{after more quietness & success}

where he met an ^{old} friend, ^{the famous singer} Franco Bordini, who was ^{at}
his best. He wrote Opera for her ^{to sing} and in the end
married her. Hasse & his wife were characteristic

figures in the musical life of the time, & have made
their appearance in modern artistic novels; such as - ^(? Altezza & Altezza)

in 1731 Hasse was appointed ^{as Director of the Opera} Kapellmeister at Dresden
where he had to manage Italian Opera for the benefit of
the German ~~royal~~ magistrates and courtiers who were much
too polite to care for the democratic act of their
country men. Hasse spent the greater part of his life

From the
Sweden

Appointed from
Professor -

Excluding of his wife
and the family

Sign Ryner Margotte
who had been a pupil

of Professor ^{and} had
many times been to the

House -

England

At Kinsdale the children &
James were affected by P. T. F.
under the effect of the same he 1855-1865 -
In medicine, he would be the best of
Sweden will need the
2nd Volume was -

Book E
Sweden

thenceforward at Dresden & but not altogether uneventfully. When
we first got there he found Porpora there too & Porpora
had not given him for deserting him at Naples & going
over to Alessandro Scarlatti. So a very pretty squabble ^{went} ~~out~~
on for some time between them. ~~House~~ ^{was} ~~was~~ ^{has} ~~been~~ ^{been} my
Owing to this cause and the jealousy between his wife and another singer,
~~successful with his Opera, all supported by the celebrated King~~
~~his wife~~ ^{all together} ~~Scarlett~~. But Dresden was not ^{altogether} ~~unpleasant~~ for
him & ~~and it had~~ ^{and it had} ~~he left it~~ ^{he left it} ~~for a long~~ ^{for a long} ~~time~~ ^{time} ~~but~~ ^{but} ~~it~~ ^{it} ~~is~~ ^{is}
him & ~~at~~ ^{between} 1731 ~~1739~~ ¹⁷³⁹ ~~he~~ ^{he} ~~was~~ ^{was} ~~away~~ ^{away} ~~for~~ ^{for} ~~a~~ ^a ~~long~~ ^{long} ~~time~~ ^{time} ~~but~~ ^{but} ~~it~~ ^{it} ~~is~~ ^{is}
visiting both Italy & England. In the latter place we have
already seen him in opposition to Handel. But the
opposition was not, his, with that of his anti-semitic
employers. and he liked neither it nor the country
— ~~part~~ ^{part} ~~it~~ ^{it} ~~up~~ ^{up} ~~now~~ ^{now} ~~and~~ ^{and} ~~went~~ ^{went} ~~back~~ ^{back} ~~to~~ ^{to} ~~Dresden~~ ^{Dresden} ~~again~~ ^{again} ~~the~~ ^{the}
He found Porpora gone, & things pleasant for him.
So from ~~1739~~ ¹⁷³⁹ onwards he lived steadily at Dresden —
the Opera management. The next event which happened
was ~~Fidelis~~ ^{Fidelis} the first story after ~~Kesselsdorf~~ ^{Kesselsdorf}. F. had
House opera ~~per~~ ^{per} ~~Arminio~~ ^{Arminio} performed the night after the battle.

In Lye of Bruden
Harrow Lane -
Refers we hunt
including the Mass.

In Lye of Bruden
Harrow Lane -
Refers we hunt
including the Mass.

and trust have all. In the reign of Dresden 1760

Have lost most of his property & nearly all his MS.

Consequently there is a few remnant of his works now existing in the world. After this he was penniless & went to

live in Vienna; where he still went on writing Opera.

And even lived to take part in Opposition to the poet

Gluck. His last Opera was Ruggiero produced

at Vienna in 1774; when Mozart's second Opera

in Alta was also performed in honor of the marriage of

the Archduke Ferdinand with Mary of Modena - Mozart

was at that time only 13; & there was man enough

to see what sort a boy it was, & is reported to have

said "This boy will make all our works forgotten".

He died in Vienna in 1791; & just before died the

same year. ~~A very nice old couple were~~ ^{Really - interesting couple - you} ~~reputably~~

84 & 83 ~~at the time~~ ^{at the time} ~~He~~ held a not remarkable position

in the world. He was evidently very much advanced in



Arise in
Singer of
man up
Gently without
much more
in the
but plenty of
fame or
disgrace &
conscience to
catch the
public -

My dear friend -

22.9.18

reputed - and even though his music is extremely dull, it is
difficult to not to share some of these feelings even in the present day.
He wrote more than a hundred Operas; but even more
more of lighter Operas than Handel's & their success
depended upon the way in which he had decided to not
of playing into his major hands. He is even less likely than
Handel to have had any exalted ideals about Opera. He
viewed it as a matter of demand - supply. He
couldn't wait a particular kind of Opera, & he was
willing to supply their requirements well - ergo, he prospered.
He had musical gifts no doubt, & wrote some
appreciable instrumental music, as well as Opera. But
it must be confessed he spread the music very thin.
The Overture & instrumental music in the Opera is
very poor stuff - just rhythmic jingle & noise good
enough to let the audience get into their places,
and to fill up gaps. Everything depended upon his

House
body of day
scramble

to form of
etc. moral

to be taken
Open -

12
Airs; & his knowledge of the art of singing is good
stead. He never touches ~~any~~ ^{any} ~~string~~ ^{musical instrument} ~~in~~ ⁱⁿ ~~the~~ ^{any} ~~instrument~~ ^{instrument} in use, &
nor has he any strong view of sentiment or power. But
some of the airs are pleasant, & the workman ^{in them} ~~step~~
is generally good. - From the ~~poor~~ cobbler's point
of view - though it is done on the cheap -

I describe one of his Operas if possible. & give
illustrations of instrumental music like Overtures - or an
aria or recitative - }

His sense of art is ~~not~~ ^{therefore} an unsatisfactory one on
the whole. There are good points in detail but it is ~~the~~
of the entire Opera is utterly ~~perverse~~ ^{perverse}. - & the theme
has ~~no~~ ^{scarcely any} ~~idea~~ ^{idea} left left to show itself. It is a fact
an entertainment to show of English & a little more -
Another ~~fact~~ ^{fact} proof of its unsoundness is the fact that
all but the Opera was wrote & produced in ^{Bombay} ~~India~~
was in India & was by Italian Artists -

Providence for amendment
of constitution & note
for the approval of
your people

which is quite enough of itself to include it being a kind of
continuous kind of act. It was produced for countries a
not for healthy vigorous-minded people: & it ^{naturally} ~~was~~ was
the emptiness of Haller's which ^{generally} comes from such
conditions. The ^{South} German countries had a contempt for
conditions.

the main of them are people & have accumulated himself
to this thing: & we have ^{made up} a artificial Italian
composers though some in north Germany.

Hasse represents the first phase of Opera in their way
direction: & of us was given to dividing the history
into periods we might have fifty and our first
you can see ^{now} how the story goes continuously from
Pier to Hasse. The way in which is aiming at

definiteness in detail they had another the music:
and by getting the aria forms more & more regular
& cutting up the drama into importantly over definite
sections had fallen into the hands of singers - for whom

Porter occupied
by Ham &
Hidley.

and 1

the Open conference of the early part of the eighteenth century
were content to supply just ideas; & to see a collection
of them fitted together, & my slender connecting links
"an Open". The Vice could not well go
much further; & and my shortly a great time was
destined to be made in a new direction by the great
fluck, who like all men who have something
really true to say in the world whether in ^{art} or
morality, had to fight his way through the opposition
of ~~the~~ the conventional, who could not part with
what they were accustomed to, for all the proof is in
world & as they could not understand common sense
rated all the more the man who could talk it.

~~Horace's luck in his reforming ideas will have extremely
well to begin a new course with it & in must
learn him to guide a fit letter.~~

L'opéra before Purgatorio.
p 20.

If the time before
the opening of the
opera before the
opera before the

The men of the
Station Open branched out
at important of the

Proper conclusion of the
dramatic paper to the
further

Intermezzi grew out of short independent works which were
performed between the acts of large Operas or plays; for
variety, or to ~~disturb~~ give the audience a little change & relief

Some times they were little more than Madrigals or Canzonets.
They seem to have developed by degrees into little complete
plays. These were performed in the pauses between the acts of
larger ~~plays~~ & the opportunity of contrast perhaps led to their
being a comic character. The Donna Padrona, was for two
characters, a ~~comedy~~ ^{comedy} accompanied by a strong band. It was intended
like the Intermezzi to be performed between the acts of -

Intermezzi

Large Opera seria, and was so performed first in 1734

In Paris it was performed between the acts of Lullu's
itien and Salomon; the very Opera from which we had
a series of scenes as illustrations last term. I should think
the contrast must have been unfavorable to Lullu's commonplace
work: at any rate it gave birth to a curious wrangle between
those who called themselves Lulluists and Buffonists: the one
substantiating the merit of the grand Opera of Lullu's, and the other

~~and so~~ Before we can get a (look) we must take ¹⁷
a short look back at some composers who took important
by ways in the history. Most important of these was the
short-lived Giuseppe Baldassare Pergolesi; who was born
in the Roman States probably in 1710 - though the other
dates are fine too. ~~He~~ It is the right date, he
only lived 26 years as he died undoubtedly in 1736.
He produced several Operas such as "La Ballerina,"
and "L'Orphee," but it is not the big Operas
which give him his special title of fame but the works
called "Intermezzos" which were a sort of small
comic Operetta. The most famous of his works
in this line was the "Leva Palomina", the first remarkable
a fully artistic work of its kind - fresh, sparkling
and humorous. [Describe if possible - story and
line - with illustrations.] The humor is fine

the sparkling freshness & generosity of the Italian ^{style} of ~~the~~ of the period. Rousseau took up the cudgel on the side of the Italian, & the light Operetta; & this is said to have been the origin of his little Operetta "Le Devin du Village", which he called an Intermezzo, & ^{which} had a considerable success.

~~Of course~~ the work he held it out as an independent work; and though hardly to be called an "Opéra Buffa" itself, is considered to be the forerunner of that class of works.

The humor & spiritiveness is greatly
heightened by the

Luca Patrone

Reaction of
Italian style of
Opéra Buffa
Rousseau of the
style,

helping to get
out of the
hands of the
found Opéra
style

of course distinguished their kind of work from the grand
type of Opera of Alessandro Scarlatti & Handel & others.
But at the same time they are close relations: the
Intermezzo is just as much hampered as its big brother
by the "Da Capote" I have before described to you
in the air, & the cutting up into sections. The
point that is new about these works is connection with
old Peri! There is the humor, and a touch of
familiarity about them - which removes at once the
stilted the grand Opera style and makes
it much more human & natural. This was a
very great gain - and the attraction of this kind
of art by several able composers made a very good
reaction upon the grand Opera, - even helped it
a little out of its rut, not by making it more
natural & unforced in part when the elements

December Sierra Pelona

Maxillate

The style of the light that I saw
here - August, 1900 - ^{found} ~~and~~
under the same conditions - here
August

Mich. Logosoma
(very order)

late

a sort of

by light - open

in light

direct

Concluded females

173
19

of human kind in . In Paganini's own day the
success of "La Serva Padrona" was not very great, as
the success of the works of his of the same kind such
as "La Contadina ^{artata} ~~artata~~" was even more limited.
But the former kind held of the world - to end & on
inspired by many ~~successful~~ ^{successful} composers later. Another
his etc
composers who illustrated this style at about the same
time were Niccolò Loggiovanni - born 1700 in Naples.
He was essentially a national composer, and wrote comic
operas in Neapolitan dialect. In character they were broad
and far from burlesque. His countrymen were so fond
of him that they called him the god of burlesque opera
"Il Dio dell'Opera buffa" - and he got such hold upon their
stage that no other composer ^{could} ~~and~~ share a chance of getting
a work of the same kind heard. Loggiovanni has
the reputation of having been the first composer to develop
what are called "Concerted finales" in Opera. The

The Act of King James will
with family with the
to show, and the
isolated house.

Hopkinsville and then
from the first to
last house
movement by the
before the Act
in first of the
fourth

Painelli -
long order
Journals
come first.

Painelli handles
the delay to
Oreana

Super added. Found
the same to, could get
the - The house
a perfect dinner - the
and the in the house
used to put them in
in ordered work -
for the first.

Journals

5
sets of the old Opera used to end ^{at most} ~~usually~~ with Duet on
Ensemble. The improvement consisted in linking several pieces
together at the end of an act & making several characters
take part in them ending with a piece in which a greater
number of the singers took part together - And by this means
more ^{and effect} ~~right~~ could be given to the ~~conclusion~~ ^{conclusion} of each act. It
appears that these finales were reserved for the comic Operas
for some time & that Paisiello was the first to use them
in the serious Opera. ~~Other famous~~ Paisiello was born
in 1741 and wrote Operas after the old models with
some success in his day. ~~Isabella~~ His arias were
simpler than the elaborate pieces of Händel or Porpora, he
thinks probable that they were made a valuable performance
by the singers themselves, he added their own flourishes
and other passages. Donelli was another very famous composer
of Opera who was born at Naples in 1714. His
first Opera was produced at Naples in 1734. He was a
able musician in many ways, & produced good church Music

Smell like a
poplar at first,
but look like
poplar when
light comes
from above
into frank

Smell better
appreciated
in morning -

His earlier Operas had great success in his own country. But
as the Neapolitans got a taste for Opera better and not lighter
things, they could no longer for his more solid style. When Mozart
as a boy was in Naples he heard one of Donelli's Operas &
wrote of it "It is beautiful, but the style is too elevated,
as well as too intricate for the theatre." The Italians, got
more and more in their regard for really solid Music such
as Alessandro Scarlatti would have produced for them,
and grew so infatuated with serious Opera that ~~some~~
everything musically good & thorough was looked upon by them
as a bore, because it interfered with the tunes they set
all their affections upon. So from Donelli in the latter
part of his life got no sympathy from his own compatriots,
& the Operas which he produced in Naples from 1771 - to 1773
had a Amadeo, Demofonte & L'Esfigenia & Salvatore
were not heard & as unsuccessful. Donelli was better
appreciated in foreign countries, ~~as~~ and in
fact just when he was Chaplain to the King of Württemberg
- 1754
he had a very good position, & his music was

July 1706

Baldern Saluppa

Saluppa with Pura E

St. Peterburg, at the invitation

1st of ~~the~~ ^{Saluppa} ^{Saluppa II}

about 1752

Union - 1768

(Saluppa about the time that regular
woman had her husband the
info. the husband of Saluppa
in person

the most famous of the

Dionisio abbaudante

the master of the College of St. Mark's abbaudante

Perez

Sanchez

Perez

better appreciated. He died in 1774 at Naples.

Salvatore ^{another} ~~the~~ most prolific & successful composer of Operas was born in 1706 near Rome. He wrote fully 50 Operas & had a good deal of other music which had some merit; but as instrumental music and some Church Music. He began his successful career with the distinction of getting his first Opera hissed off the stage. ~~X~~ **Sal 1785 -**

Metastasio a man of Spanish descent was born in Naples in 1711, was distinguished with Operas in Italy, & in 1752 went to Vienna as director of the Opera there. He was an average composer & no more.

Sanbini also was a theatrical composer, with some sense of grace & delicacy, but no power or depth. He was born in 1734 and died in 1784.

Piccini is ~~difficult~~ memorable for his contact with Gluck in Paris. ~~who he was not without considerable~~ ~~was and always~~ ~~for~~ merits of his own. He was born at Paris in 1728. He was at one time considered the most popular of

Italian Composers —

^{Piccini's}
~~The~~ game was not only based on serious Opera of the usual grandiose type, but on one of the most successful Comic Operas of the century called Cicchione in the good little daughter; which was not only ~~performed~~ all over Italy, but was translated into English and performed at Covent Garden. Certain special merits are attributed to him. One is that he is learned to give any weight to the conclusion of his act, by sets of changes, ballets or other comic pieces. He is also said to have improved the form of the

Cicchione.

Duet and made it more elastic and

appropriate. He seems to have ~~been~~ ^{been} fated

to come into collision with other composers; for long before he went to Paris and ~~into~~ came into collision with Gluck he was unfortunate enough to collide with ^{younger} Emperor called Anfossi in Rome.

His case popular opinion became very excited & he was very much upset by being one of his Operas hissed by Anfossi's partisans. He went to

Paris in 1774 by chance of invitation & produced a French Opera called Roland there in 1778.

Soon after came the collision with Gluck about which more will have to be said. Piccini was a singular person to become the subject of a partisan fight, as he is said to have been very sensitive and retiring. A point about his history which seems worth

remembering is that he gave Maria Antoniette singing lessons, as he much ^{previously} ~~previously~~ ^{previously} had done before him. 20

And after the Gluck war was over he came into further contact with L'archevêque in Paris.

Picini

Picini seems to have been altogether unhappy in his life; for besides the conflicts with royal composers he got into political difficulties which were none of his seeking. When the great Revolution broke out in Paris in 1789 he lost his musical dependance & had to return to his own country Naples. There he got into difficulties with the royal party ~~there~~ because his daughter married a Frenchman of rather liberal views; & had to leave Naples for a less despotically ruled place. Then when for some time in years he tried a return to Naples again; but he was promptly put under official ~~secret~~ watch & prevented from carrying on any remunerative artistic work, and for many years lived in poverty & misery. He had one return of comparative prosperity: 1798 when he was again invited to Paris & well received; but fresh troubles followed; & ~~then~~ & after an attack of paralysis he died in 1800. Picini's important French Operas were Roland, Atys and Didone. The latter the best.

C. H. Gould

X
Gould
man

Let the works of his successors be completely defunct and forgotten
We never hear a note of them, and when we meet them up
and by them we find them apt, conventional, and ~~unusually~~
affected. This was the natural result of the false view of art
which held from up. Composers were bound to delineate
what they made so much of the element of show; and instead of
considering either dramatic effect or ^{real} musical interest merely
devoted themselves to giving singers opportunities for display.

But the crisis was by this time arrived; and the person who
first faced the necessity of radical reform was ^{Christoph} ~~Heinrich~~ Wilhelm
Gluck. This famous reformer was born in 1714 near Nienmühl
in Germany (Upper Palatinate). His father ~~was~~ ^{was} engaged in some
capacity in the household of Prince Sulkowsky at Eisenberg. In 1736 he
was in Vienna and met another Prince called Melzi who took an
interest in him and sent him to ^{Milan} Italy for his ^{Musical} education. After
a year he began to write Operas. At first, ~~seems to have been~~
the first - (1741) followed by Demofonte, Artamene,
Poro, and several others in the regular Italian style. These
were very fairly successful, & the fame he won caused him to
be invited to England. He made his appearance as a composer

Just a
man 9
polymer
+ metal

Good book 1 - 1 (Hundred)
on form - 2 in

Just a
man 9
polymer
+ metal

in London in 1745. Handel pronounced somewhat severely against
his music, & in success altogether was far from remarkable.
This want of success caused him to pull up and consider
not only his own gifts but the condition of Opera - Gluck
was, ~~even more~~ ^{even more} than a composer, a man of strong clear judgment
and powerful criticism. He came to the conclusion that as
then is often referred to that Italian Opera from the point of
view of drama was an imposture; & we rely no more
than a "Crest of success" for which the drama furnished the
material (Hitz Anwand). From London Gluck went to Paris,
when he heard Romani's Opera, & still he was
struck by the appropriate dramatic effect of the recitatives.
The great change in his style came only by degrees. After
some time in Paris he returned to Vienna and went on
writing Italian Opera and modifying his method by as he
went on, & finding out how to fit the music to the drama.
Semiramide riconosciuta the earliest which showed signs of change
was brought out in Vienna in 1748. The other Telemaque
and Clemenza di Tito, and several more in Italy

1951 Year in Review

1. Time is valuable to you

French highway master to Marie Antoinette - 1778

June 2nd 6 1919 Super. 1740 L 1740

Massachusetts 1788

Mr. Jones, Xvs 1770

Wm. 1793

L. Shattuck
- 1/2 in
and 1/2 in

Thus degree he developed his power in the reforming direction. But
none of the Operas of the period up till 1762 have survived. -
he appeared in the years from 1750 till that date to be
rather losing way. But in ¹⁷⁶¹ ~~this~~ year 1762 at last came
out his Opera Orfeo ed Euridice, and in that for the
first time he showed that he had been almost and what his ideas
of ~~Opera~~ reform were. ^{Returned the same evening after a visit to the Opera of 1761} This was followed by Alceste
in 1767, and Paris and Helen in 1769. These works
were published in Vienna and dedicated to ^{my dear} ~~his family~~ and ~~the~~ of the
imperial family. He used his most friendly relations. Together with
his works he published a preface explaining his views. In this to
Alceste there is a passage which put them so clearly that I don't
think I can do better than read it to you. "When I undertook to
set the Opera of Alceste to music I resolved to avoid all
those abuses which had crept into Italian Opera, through the
mistaken vanity of singers, and the more complaisance of composers;
and had rendered it wearisome and ridiculous, instead of being
as it now was the grandest and most improving stage performance
of modern times. I undertook to reduce music to its
proper function that of securing the poetry by improving the

Handwritten
Notes

Handwritten
Notes
Page 113

Handwritten
Notes
+ More
Notes

suppression of the sentiment and the interest of the situation, without
interrupting the action or weakening it by superfluous ornament.
My idea was that the relation of Music to poetry was much the
same as that of harmonious coloring and well disposed light and
shade to an accurate drawing, which are matter forges without
altering their outlines. I have therefore been careful not to
interrupt a singer in the heat of the dialogue or introduce a
trivial interlude, nor to stop him in the middle of a
piece either for the purpose of displaying his voice in some
favorable vocal, or that the orchestra might give him time
to take breath for a long sustained note," and so on.

Then about the Overture he said "My idea was that the
Overture ought to indicate the subjects and prepare the spectator
for the character of the piece. They are about to see: that the
(in the instrumental accompaniment of the words & action)
instrument ought to be introduced in proportion to the degree of
interest and passion of the words; and that it was necessary
above all to avoid making too great a disparity between the
ventures and the air of the dialogue, so as not to break
the sense of the period or awkwardly interrupt the

Yours
L. R.

movement and animation of the scene -
all this seems tolerably obvious to us now, but it required a
good deal of strength of character & determination to see things
as they are ~~and~~ and a view of what was wanted in face
of the deep set ~~and bad habits~~ of the Italian school. None
in those hands had become quite an artificial specialty;
a ~~technical~~ ^{technical} ~~work of art~~ ^{work of art}; ~~and most people did not think a~~
small judgment on the subject was wanted. They said the
similar sophistry is on time "of course it is artificial,
all art is"; and the artificiality is very clear "if it kind";
dramatic purpose is quite a secondary consideration". Of course
Globe met with violent opposition from his competitors: but
he believed in himself, and felt strong in the rightness of his cause
and resolved to give up ~~at the attempt to~~ ^{at the attempt to} make his
mark in Venice and attack the enemy in one of them ^{at a high}
^{apparently at the end of 1772}
namely Paris. To Paris he accordingly went, and began
the campaign ^{namely} by published statements of his views, letters
to distinguished persons, and interviews with literary men as well

Check in
Paris

Call on a
Sunday

At night

The subject was chosen for the first time on *Sphigisme* ^{based on Rameau's plan} ~~in 1774~~.
He had great difficulty to get it performed, & it appears to have
been chiefly through the fact of Marie Antoinette, having been
his pupil in Vienna, & ^{interesting} ~~amusing~~ herself in his fame that it was at
last brought out in 1774 at the Opera in Paris. The ~~first~~ ^{first} ~~one~~
the influence of the Court no doubt helped, & it is a ^{surprising} ~~fact~~ fact that *Sphigisme*
in France ~~former~~ ^{and it is a} ~~surprising~~ fact that *Sphigisme*
was successful. It was entirely a new departure both from
the style of Lully and that of the Italians. Gluck had
denied the form & carry out practically the view he had
come to theoretically. He really kept the drama in view -
making in music, and left no stone unturned to ^{show that} ~~make~~ the
drama itself should be worth listening to. *Sphigisme*
was followed by Orpheus and Timothee, partly remodelled
from the ~~old Italian~~ Orpheus brought out 12 years before in Vienna.
And this again by Alceste, remodelled for the French stage
and performed in 1776: ^{this} ~~was~~ again in a great success.
~~This again~~ was followed by *Armida* in 1777: which also enjoyed
considerable excitement. But the opposition of the old school
by that time had concentrated their forces; and the question
between the new and old school had become clear enough to settle.

Roland is the same libretto as that
set ~~out~~ by Lulli.

Iphigenia in Tauris was Gluck's last great work. He wrote
a smaller work called Echo & Narcissus the year after (1779) &
please the taste of the French court; and he afterwards set to
work upon an important ~~one~~ ^{one} called Les Danaïdes, but he
was taken ill in the middle of it, & gave up the libretto
to his pupil Salieri: of whom you may hear again.
He ~~was~~ ^{never} ~~came~~ ^{came} to go back to Vienna, but there he
soon after died of apoplexy, on Nov. 15 1787.

X Here examine Piccini's Roland as the
operatic manifesto of the Conservative Anti-Gluckists.

see p 23

Gluck
was

Moreover Puccini had ^{at the invitation of the Italian people} ~~an~~ ^{and} ~~was~~ ^{ready} ~~ready~~ ^{to make his} ~~manifesto~~ with a new Opera called Requiem. This Puccini's work
in ~~the~~ its time and very good success and was followed by
another called Stylo. The grandeur then reached its height, it was
impossible to tell which had the best of it and the violence
of the partisans on both sides was unstrained. Finally Gluck
came to the fore again with another Opera Iphigenia in Tauris,
1779 and put forth his last powers in it. It was a tremendous success
and the supporters of Puccini, thinking to turn the balance which
then was against them now persuaded him to try the same
night. He kept at his setting in 1781 and it was

a failure and Gluck was therefore left master of the
field.

Gluck's position in the history of Opera is so extremely important
that we must consider it in some detail. ^{We may begin by examination of the typical example of the old school.} ~~his work~~
looks over ^{as} himself you have already read. In general
they were based upon the feeling that the Opera ought to be
at once represented by restoring the drama to the position
which it had lost in the yielding to the taste of the day.
for display and the taste of the public for history & theme.
But you must remember that no man can start a

Check back to
see what he
found

Shakspeare's new & complete hand of art is a totally new line,
quite like all other men was forced to use what is called
of the work that had been done by his predecessors, and
study it with more consideration of ^{true} dramatic effect. He was
obliged to use recitatives, and also ~~was~~ was conscious of a
fact; but ~~as~~ as you have heard himself say he tried
to reduce the glaring difference that there had formerly
been between them. He tried to put real musical
interest into his recitatives; to make the declamation really
expressive and to use figures & instrumental effect in the
which helped to intensify the meaning of the words.
At the same time he tried to reduce the size & prominence
of the Arias, & lay more stress upon their subtle
expression & to do away with all the elements of
Mass and such ~~parts~~ as made the audience
more conscious of the individual singer than of the
~~whole~~ ^{image} ~~which~~ ^{whom} he represented in the play. ~~Shakspeare~~ ^{Shakspeare} Emerson
who knows anything of Shakspeare is familiar with a peculiar
type of Shakspeare which is what he was ~~for~~ especially successful
there is peace as now after the discussion of what is

34
1881

Am. &
ventilation

I think

quality of the work of the Commission - day
felt and doing all things out of his whole and
out to the system becoming a new. The point in connection
being and regarding the question. There is a
the second, however, with the

known as a Volkslied or people's song than the elaborate old fashioned
songs. They have a definite & complete form of their own.
but they are compact & expressive, and as far removed from
drone conventionality as we could ^{imagine} ~~find~~. As an illustration
we may take the little scene when Orpheus descends into
the lower regions in search of his wife Eurydice: as he
leaves the light of day and passes into the gloomy rock bound
way which we suppose to lead to Hades, the classical
leader of the ~~shades~~ spirits of the dead, he calls for his beloved
wife, and bewails his loss. Luck expressed the musical
alternates of the songs and recitations. The same song
reverses over & over again, but each time with
changed instrumentation. Then in the recitation ~~with~~ which
comes before he has tried ~~to~~ not only to express the
sad frame of mind of Orpheus, but has some fun in
a little recitation, & if you listen to you will hear
how he tries to colour the situation by the echo which
follows ~~the~~ his ~~catch~~ singing, and even the sound of
singing which this play ~~shells~~ down the cold and
dreary piece he has brought. ~~Everything~~ ~~has~~ ~~been~~

Ans use of
Bullets.

of (Chorus)

his determination and power to follow the poetical and dramatic
situation in the music. Then when he goes further into the
depths he meets with the previous grandeur of the parts
of Hales: and then we have an opportunity to use
the resources of the French Opera. You must be by this
quite familiar with the use of ballet and chorus which
characterized French Opera. In the old French Opera it was
an element of display. The situation was continued
by the ballet & chorus: which was taking the
matter upside down - French continued to use the ballet
and chorus to add to the effect of the situation. The French
and Ceballos are made to execute a piece of dance to
intimidate the dark & presuming mortal who ~~was the~~ ^{was the}
thorn of the nation requires to be back a sort of
the dead; & the chorus they sing is purely dramatic.
with the same purpose. Then again French has a dance
and musical opportunity. He makes Despreux & some
other of rage with his hat & dagger, and by degrees
after the French by the power of his music. First
of all they make in with a sort of devils with

Shubert

But as he gets possession of them they ~~become~~^{become} quite and quite;
take at the end of the scene they express the pain of death
then in the gates of Hades; & their singing dies away
into sudden quietness. Such had not the resources
of our modern art, but considering the limits of his time —
even before the Mozart — it is wonderful what he
managed to do; ^{and further} ~~of course~~ an Operatic choros cannot
sing anything very elaborate, but within his limits he has
managed to make ^{rather} ~~some~~ extremely effective and
appropriate passages, & if it could be properly carried
out on the stage ~~the whole thing would be~~ ^{it is really} ~~very~~ ^{almost} ~~interesting~~ ^{interesting}.
Another point which runs in antithesis to his attempt to
make use of Overture — a real part of the performance —
the old Italian ~~style~~ ^{George} ~~style~~ ^{style} the Overture had been
discrete symphonies; ~~could work in themselves with no~~
connection with what comes after. He at least aims at
— original form, & tries to put the instrumental music
in a mood appropriate to his drama. In "Iphigenia"
in Aulis he makes the Overture open with the

Chick Lark
fellow hallman

Bulletin Board

Thanks to of his collection and
to the school. He was one of the first
to compare the two lines of the
instrumental class - after he
to exchange the printed material
He does not use such nearly as
that of a hole or nearly as
an standard material. But he
also has a copy of contracts of the same
time that he makes you feel that
the effort would be the same
feeling. Making the grade in
the study of mathematics and
the study of things which are
your nature.

phrase which appears now & then in the Spring scene.
But with all this Gluck could not sever himself entirely from
tradition. He is driven sometimes to into dull repetition, and
is also yielded ^{sometimes} to the popular passion for violent ballets
even when they did not serve much dramatic purpose. But
it must be said that his ballet music is ^{exceptionally} happy;
and his spontaneous way about it; and in the ~~second~~ end
has come to be one of the features of his work which have
kept most vitality, so in our estimate of Gluck various
points we must not forget ~~the~~ ^{any} ~~of~~ the tradition
So some of you may say that Gluck took the tradition
of Italian national school which served his purpose. You
must inevitably find traces of the Italian school in his work;
the easy part of his career had been spent in trying to produce
Opera of the Italian model, and what good he could
do from that source he used. But in the later Opera
~~there are the same~~ signs of the French order of art. The
charm of ballet afforded him too great opportunities. ^{with} the French
school then to him Italian that his Opera must be placed.

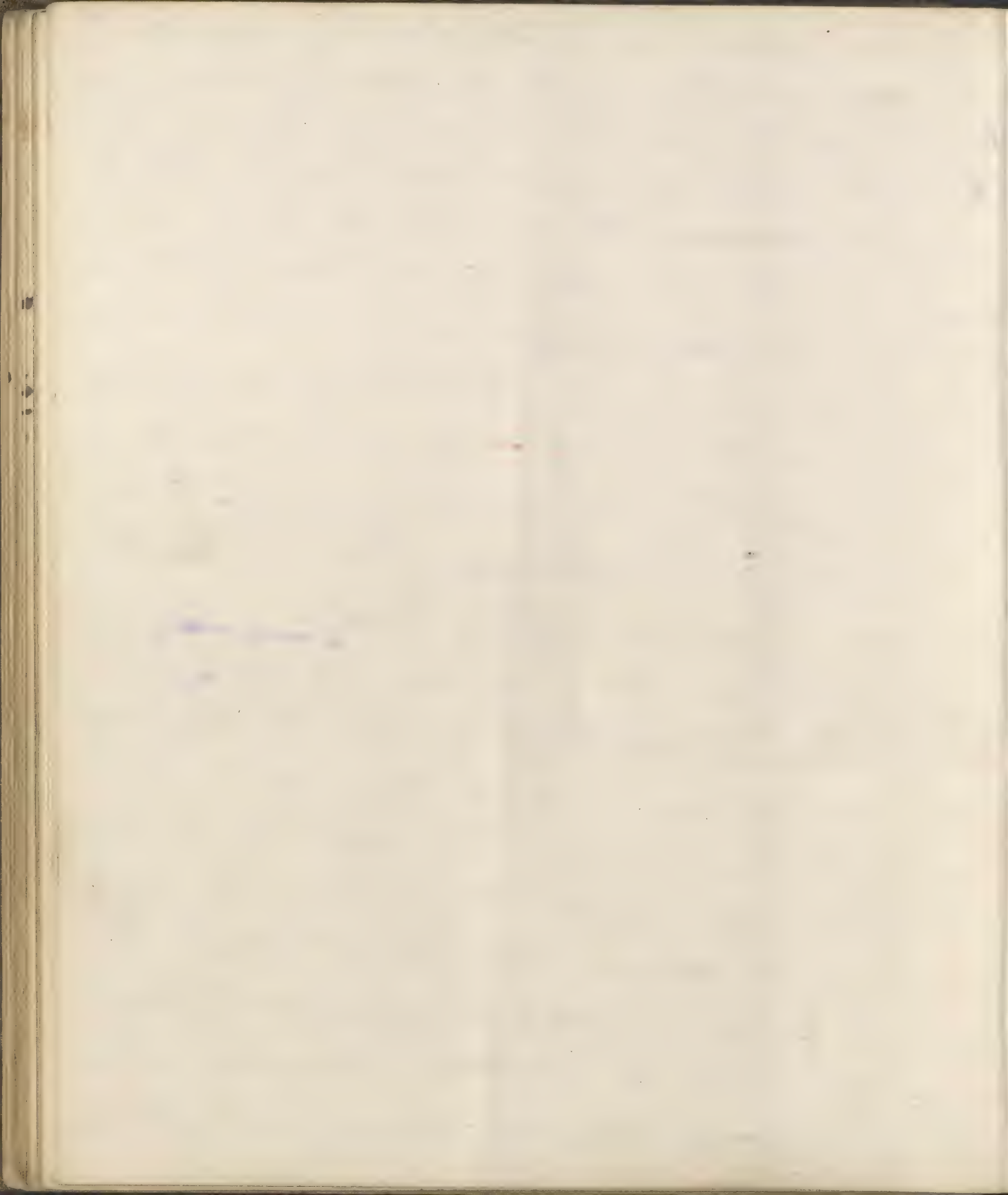
2/11/56 -
Hollow salt well

Hollow along fold line
in intensity of feeling
x and not a part
of the body of the whole

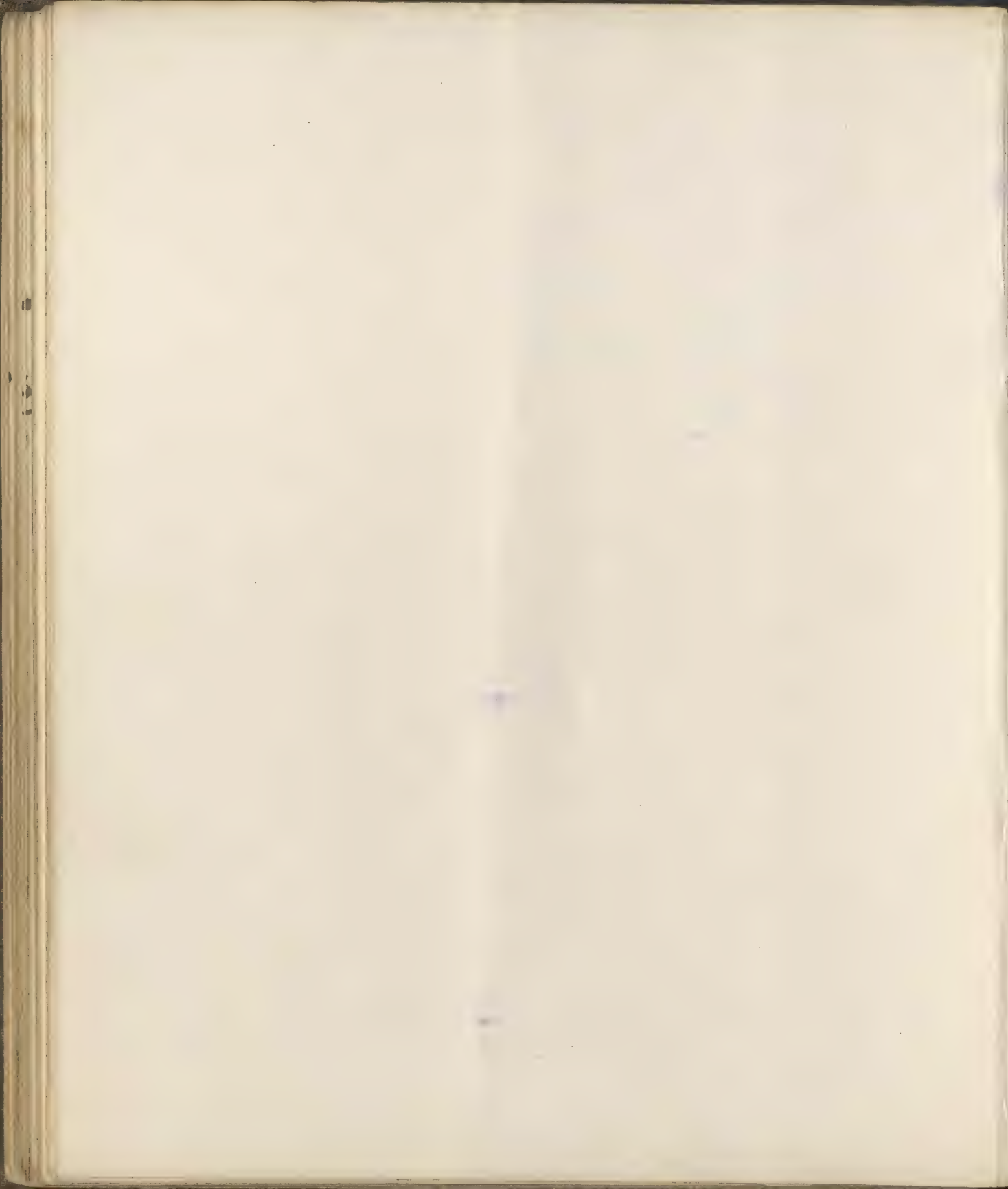
2/11/56
2/11/56

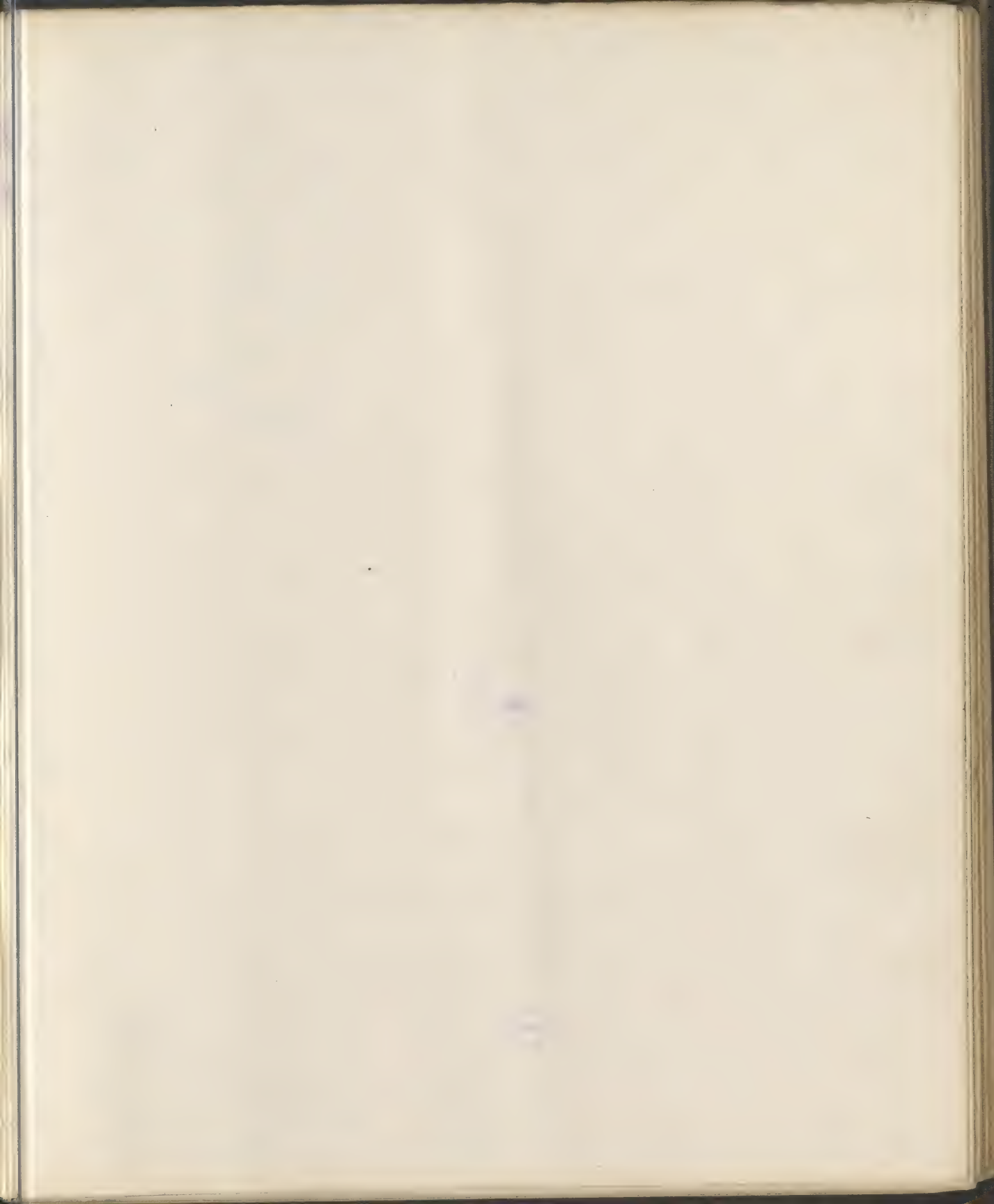
Morgan 1956 -
Lafayette 1958
Mithridates 1958
in action - 1958

The Italian movement was but little influenced by German theories³⁶ and achievements. They were not able to ~~escape~~ free themselves from their traditional to singers, and as you know have from a little the present day writing for all voices and capturing the public with ~~easy~~ pretty tunes, and the excellent opportunities to know well how to afford to be vocalists & show off their powers. Whatever reputation they attained to was mainly in the comic line; and familiar scenes, similar to the domestic comedy of Paganini; and is that since they did very well & struck a true note & he is proud & impressive thing, they always fell into the ^{imitate} the top of pompous & conventionalism & could not follow the real depths of feeling and poetry of Gluck. In Germany and France he had no direct followers; but the type was so obviously ripe for his theories that ~~they~~ similar ~~the same spirit~~ ^{about} reform made their appearance in the works of men who were almost independent of him. Other men besides were conscious of the ^{loss} deadness of the old style, & tried in their way to find out a road to revive the interest of the ^{play} ^{themselves}. But few were the men who grasped the situation in the fullest sense & grappled with it with ^{more} ~~strong~~ determination; & he ^{managed to carry out his} ~~the best~~ his views of art views with more real poetic feeling.



Handwritten text in a cursive script, likely a letter or document. The text is faint and mostly illegible due to fading and bleed-through from the reverse side. It appears to be written in a 19th-century style.





Man. 1841
S. 11/12/41

Xmas term 1885



11

I

Rossini and Händel

It's so long ago since we were talking about ~~opera~~ ^{Rossini and Händel} and the quarrels
of the Gluckists and Piccininists - that I must devote some time to
refreshing your memories. The thing I recall to you about last
term will come in to the term examination, so it won't do
for you to be completely blank about a very important period of
the history. I have hammered away so long and so often at
Pini and Caccini and Monteverdi, & what ~~the~~ ^{these} ideas were
and what they succeeded in doing that most of you do have
any memory or sense whatever must have it all with a
intrinsically good in your minds. You of course remember all
about the spread of Opera over Italy, and how it became a popular
institution after beginning as an entertainment for aristocrats, and
a feature of the matrimonial glorifications. I think you
will also remember about Alessandro Scarlatti, and his kindred
and other Operas. And you will also remember ~~about~~ that in
his time when Handel was a boy, the Opera had developed into
a ~~quite~~ tolerably organized condition - with definite classes, etc.

Alessandro Scarlatti was of
dramatic - vocal effect.

like a ballet and
spectacle. Like the
more for the instrumental
music of Opera than Scarlatti.

Handel.
writes
the best
Italian
Operas.

23.

Handel's hope - & his
connection with Handel.

Handel & Purcell -
1699 - 1686 -
1783 . 1766 .

English Opera
English

desire to call out the abilities of the singers, and with very good ideas of dramatic effect and approximation to the situation. ^{at the same time} as Alessandro Scarlatti - Italy, Lulli pre-eminently in France - laid the foundation, and had the ~~after~~ ^{after} Alessandro Scarlatti as foremost representative of the Italian style of Opera was Handel. Handel's Operas are the highest point the old fashioned form attained to. The conspicuous features of his works which are all very similar in plan, are - the Overture which was a suite, model - generally a slow movement and a figure sometimes joined by several dance tunes. And after that, incessant alternations of Arias, and recitatives. Handel's Arias, carried to a very high pitch the art of setting the singers and giving them good opportunities to show off. They were also better constructed from the point of view of form than those of any of his predecessors, and had more dramatic point about them. The direct line of Italian Opera, ^{after Handel} was continued in Hesse and Porpora. In Hesse's hands the Opera presented a very empty and artificial ~~condition~~ appearance. People had become so accustomed about fine singing that they cared very little for what sort of music ^{was} sung. Composers put very little thought or care into the ^{of such parts as} composition of their Overtures and recitatives; and expected themselves but little to put really substantial music even into the most prominent part of the Arie. It ~~seemed~~ ^{it seemed} as if it was to become passages which the singers

interim ~~idea~~ of Surgery: Open

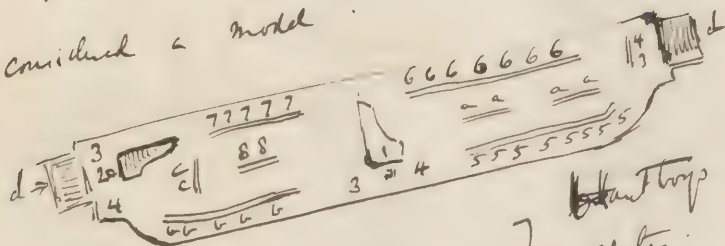
This was far from the
idea of Pin & Plaster

could turn to good account. The Italians in the course of ~~about~~ ^{a little over} ~~the~~ ^{the} century had certainly carried the art of writing in solo voices to a very high pitch and the various composers of Italian nation ^{went} ~~were~~ Italy to get the ~~secret~~ secret, and then set to work to pour forth a flood of stuff which as in these days seems singularly artificial and empty; but to their contemporaries was full of ~~the~~ enjoyment. Hence the whole idea of Opera was to go and hear a good singer or two. I have already pointed out to you how far this was from the ideal of Peri and Caccini, & how far from a satisfactory solution of Opera. We can indeed feel it pretty well ourselves; for I am certain if any of you had to attend the performance of a few of the old Operas of the time between Scarlatti and ~~the~~ Porpora you would be desperately bored. You would be out of sympathy for the whole thing. Perhaps ~~one or away~~ you might be ^{interested} ~~amused~~ with the evidence of the writing ~~for~~ ^{for} the singer in as you would not have much sympathy with the style you would soon see how absurdly undramatic the whole affair was, & how completely ~~the~~ every other part of the art but the singer business was ignored. We must put run over the names of the chief of the Opera composers of this period. ~~The chief composers of this class of Opera~~ In connection with Handel you will style from Handel time onwards. Remember Buononcini; he was born 1672, & died (?! 1750). Not by any means an important composer. Another of about the same date & at one time very popular - Italy was Leonardo Vinci born 1690. (Didone abbandonata 1726). Leonardo was distinguished for composition of other kinds besides Operas - ~~born~~ (a Neapolitan born 1694, died 1746)

See

Propose

The arrangement and composition of
Hase's orchestra at Dresden was
considered a model.



1. Kofellmeister piano
2. 2nd accompanying piano

3. Violoncelli
4. Double Basses
5. First Violins
6. 2nd Violins

7. Flutes
8. Violas
- a. Bassoons
- b. Horns
- c. Trumpets & drums on a raised platform

Hase's first made
his mark as a
singer, &
ultimately married
one - so it
was while he
served in the
of Singers' Opera.

Compare p. 27 A.
for Wagner's Orchestra

Plan of Wagner's
Orchestra

church near of a child - ^{brother} ~~unfortunate~~ kind. He was famous there was Donizetti.
He was master of distinguished style. especially small and Piccini.
Donizetti is called the Impassioned, ~~as the~~ ^{son of} Donizetti, was successful as a
composer of Operas. 1685 - ^{or} 1686

Niccolò Piccini - born 1685. was famous as a ~~very~~ ^{very} ingenious master, & applied of his
knowledge to the art of the making of Operas with much success. He was
the principal rival of the famous Hasse; and interesting in general as the
link between two generations of composers - as he was born within a year
of Handel and lived to be intimate with Haydn; whom he is said to have
helped & advised. You will find him in that connection in Haydn's (works).

Hasse was born in 1699, in the North of Germany. He first made his mark
as a singer. a matter to be noted in connection with the general
characteristics of his Operas, which were ~~the~~ ^{the extreme} of what we call
in Operas. He began his career with our old friend Reinhard
Krieger at Hamburg; when Handel had made his first appearance.
Then he went to Bonn where he produced his only German Opera;
then to Italy, where he became imbued with all the wisdom
& trickery of Italian Opera writing; & came back to Germany to
give his ~~countrymen~~ ^{countrymen} the benefit in the shape of pure Italian
Operas for German audiences; with the help of his famous wife Fantasia.
You must observe now that the palm of successful Opera composing was
by degrees passing away from the Italians. Opera, ^{in Germany - England} was still essentially Italian
Opera, and was derived on the ~~plan~~ ^{plan} derived by Italians. It

German history
Italian in the
one field

The study of the transfer from
Italy to Germany is profitable.

German history by
studying the Italian

German were beginning to beat the natives in their own field. Handel first ⁽⁵⁾
easily surpassed all living Italians in their own style; & then Hasse
and likewise was the richest crop of laurels in the same field.
And from this time forward, though Italian has gone on busily
writing popular works on their well established plan, the greatest Opera
of each successive generation ^{generally} ~~generally~~ belonged to another nation. The ~~several~~
series. While Hasse was still flourishing Gluck came
into the field, & won a hearing for his reformed Operas. And
Hasse attended the performance of his last Opera Ruggiero in 1774
Milan. Mozart was there. Before Mozart's career was ended Beethoven
was ready to take up the line; & in his lifetime Weber produced
his masterpieces; and ~~at~~ close upon his heels came Wagner.
So that in my watch with some profit the transfer of the centre
of Opera from Italy to Germany at this time. The Germans it is
true did not succeed in producing German Operas for a long while;
but they gradually developed their vastly superior style of art by practicing
the Italian ^{series} form first; and importing into it such improvements as seemed
worth while from other national kinds, such as the French; & ^{in the end} gradually
re-modeling it with advantage in new and hitherto
untried ways.
In the days of Hasse and Gluck there were numbers of tolerable Italian

Papdesi
1710 - 1736
partially happy in
Intermezzi.

x

Loggemo.

Concerted finale.

Composers just as there have been in before and better time, but we
can't take ^{any} ^{of the works of} them to represent the highest form of opera art
of the time - Many ^{only} just kept the average flow of music going on - and
the best that any of them did was to develop some subordinate branch
which served usefully ~~in~~ in the later developments of the art. Among the
most noteworthy on that account was G. B. Pergolesi - ^{1710 - 1736} - who was most
particularly happy in the ~~comp~~ setting of Intermezzi. These were light
familiar plays of - humorous turn, which served at first as a set off
against the stiff and pompous style of the regular serious Opera. They
were played originally between the acts of - ^{act alternating with act -} serious Opera. (Serious operas
between the acts of ^{Lullu} ^{Paris in Paris} - a modified it in very important ways, which were first ~~tried~~ ^{tried}
upon serious Opera in the end, & ^{performed} ^{introduced} into the serious Opera with
in the Intermezzi & were by degrees ^{greatly} ^{helped} excellent results - and ^{the} work he did in the line Pergolesi
on the cause of art - His promise & that of his fellow workers is that
there was to introduce ~~the~~ more human & natural element into Opera,
& to soften off thereby the stiffness of the old ^{serious} ^{Italian} Opera style -
Cassini (Mado) born in Naples ^{about} ¹⁷⁰⁰ was another composer who helped in
that respect. He went by the name of "the god of the Opera buffa", among
his admiring fellow countrymen. ~~He had the~~ His contemporaries admired
him for his fun & liveliness, & we also can remember him as having
the reputation of developing the end of Act into a better climax; in the
form commonly called concerted finale. This feature also shortly

John 17 - 1707

Smith 17 - 1707

Time up for
reform

452

Swab on Galippi - 1706 - 1785. Venice. prolific. more than 50 sps.

Somelli puppe f. Leonardo Leo. Napoli. 1714. 1774.

The time was evidently ripe for reform. ~~People~~ ^{People} sensible people could no longer be so much longer in contact with the extravagantly artificial ^{and empty} form of Opera as they ~~found~~ ^{regarded} it at Haverham. However good single isolated pieces of Haverham might be, the whole was utterly unromantic, and no longer worthy of the title of Musical drama, which was the ^{supposed} aim ~~so~~ of the contrivance of this form of Art. The so-called Operas were no more than ~~Compositions~~ ^{Compositions} of Arias; in which ~~a well as a few scenes & dancing of~~ the ~~to~~ name of a drama only furnished an excuse ^{for scenery & dressing up}. ~~On~~ ^{On} reality the drama was quite lost sight of.

Gluck

inf per 27

Ordinary composers thought very little about it. It wanted a man with
as well as Musical gift
extra strong dramatic feeling & poetical sympathies, to find out clearly
how to ~~reviv~~ revive the fallen element of drama in Opera - The man
whose good fortune it was to effect this was C. W. Gluck, who was born
at Neumarkt in Germany - 1714. Gluck like Handel & Hasse went to
Italy to learn his business; & began like all other composers of his
time with writing regular Italian Operas. He was only fairly successful
in this line; though some of the arias in ^{his} early Operas such as
Antony and Cleopatra are fascinating, and characteristic of him, ~~still~~ so far as the
limits of that conventional form of art would allow ~~him~~ ^{of it}. But he was
too restricted in such lines to ~~show~~ ^{show} his full power; and he had
to retire practically from the field for some years to think ~~out~~ ^{over} and
work out the new lines which he felt needful to satisfy his ^{acute and liberal} sense
of criticism. In 1762 he produced a work which gave the public an idea of his
1748 showed some signs of change in his procedure; but it was not
till 1762 that he produced a work which gave the public an idea of his
aim. This was the first version of Orpheus and Eurydice - which was
followed by Alceste in 1767, and by Paris & Helen in 1769. To Alceste
he added a Preface, in which ~~he~~ ^{he propounded} ~~defined~~ his ideas of reform in detail.
I have already read you a good deal of it so I shall now only
refer to the main points. He said ^{that} he sought to reduce Music in Opera
to its proper function, that of enforcing the expression of the sentiment and

Gluck's progress &
H. 100

Gluck goes to Paris

the situation, without interrupting the action or weakening it by superfluous ornament. He had been careful not to interrupt the singer in the heat of the dialogue & introduce tedious flourishes, or to stop him in the middle of the piece for the purpose of displaying his voice on some favourable vowel.

He also sought to avoid the objectionable feature of making too great a contrast between the recitation and the air in the dialogue. "Every word he wrote on these points is admirable,

and even worthy of a composer reading again and again in the present day; and he hit hard ^{on} the extravagances & vulgarities of his contemporaries. But as you will most of you remember he had

hard work to gain acceptance for his theories. Fortunately he believed ^{long against} ~~in~~ his own strength, and had courage to fight ^{stupidity} and sluggishness, & in the end won recognition for his work.

In order to make the strongest impression with his views he went to Paris in 1772 & prepared ^{for the performance of} ~~the~~ the works which represented his reforming ideas by pamphlets, ^{letters} and interviews with ^{leading} men of all sorts.

The first performance was that of *Iphigenia in Aulis*, which took place in 1774. The form of the court and ^{of those whom} ~~the~~ ^{French} ~~aristocracy~~ had

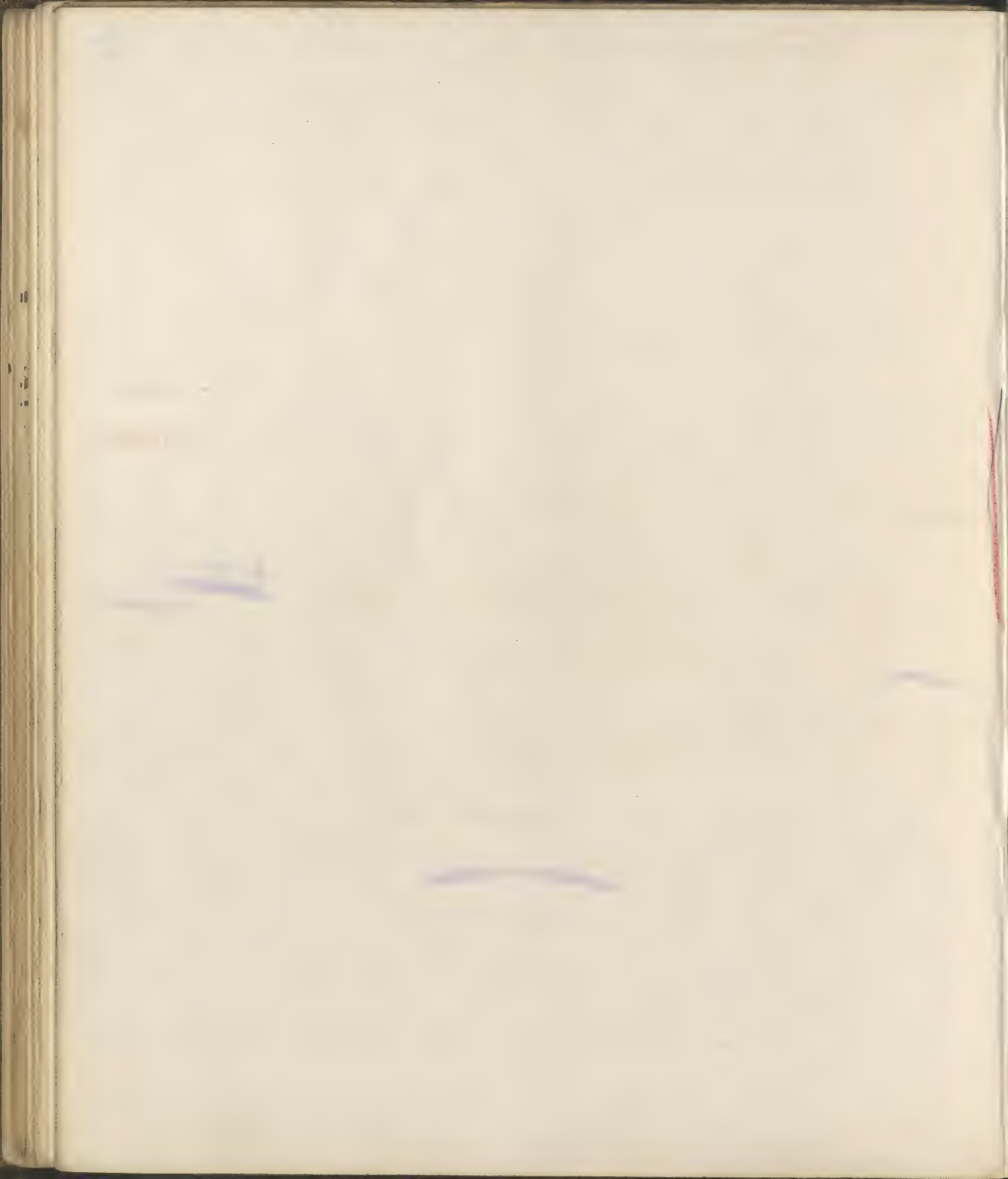
permeated by argument beforehand won it a favourable reception. ^{in 1776} ~~in 1775~~ then went on to a revised version of *Orestes & Electra*, & a similarly revised version of *Alceste*, which was given in 1776, & then by *Armide*

Picini con al Bari 1728. del 1800.

Picini
con 1800

Gluck
reform

in 1777. And all of these caused considerable excitement. After the
performance of *Armide* the supporters of the old artificial Italian style of
Opera brought Piccini into the field who brought his art his *Opera*
Roland in 1778. *Roland* in spite of its Italian plot was successful.
Then followed *Atys*, with some very pleasant music in it - & this was
also successful, so both parties were so far well planted in the contest;
and the ~~great~~ quarrel became the principal subject of the hour; all
~~Paris~~ the inhabitants of Paris who pretended to any refinement or cultivation
existing in one faction or the other. The crisis came when Gluck
~~completely triumphed~~ *Phrygion* in *Tauris* in 1779. The partisans of the old order
thence persuaded Piccini to try the same subject; and when this was
performed in 1781 - 2 years after Gluck, - it was ~~but a~~ ^{not a} ~~signal~~
~~failure~~ that Gluck and the reformers were confessed to have the
best of the struggle.
I must just remind you shortly of what Gluck's work and reforms
amounted to and then we can ~~begin our new~~ ^{strike at} ~~the~~ ^{into} the Opera again.
Gluck was a reformer but not a revolutionary by any means. His Opera
did not differ from the conventional patterns in much as common
report misleads by study of original would lead people to suppose. He
was wise enough ^{not only} to see what was the matter with the old fashioned
singer Opera; but also to see that he could not begin an entirely



new kind of Opera. An immense deal of what had been learned by
 earlier masters in combining drama & music was excellent; but it wanted
 more consistent application than it had lately had; and it wanted a
 greater power of dramatic finish in the Music. Gluck had a very
 large gift of dramatic feeling and required more elastic conditions than
 the old conventional Operas to express himself adequately. The regular
 stock composers of Vienna & Puccini's pattern had ~~not~~ certain conventional
tricks for expressing stage situations, but no feeling for the really dramatic
essence of them. Gluck was repelled by ^{such} stage tricks, and ^{all} artificial
 pretence of emotion; and was impelled to ~~set his~~ construct his
 situation in the music for them, with much ~~clear~~ more variety & freedom.
 And this was the ^{the meaning of} sum total of what he did for art. ~~Like Wagner he~~ ^{in detail by}
 joined about itself in ~~the~~ making all the different parts of the work
 illustrate the drama. ~~of~~ ^{he} kept the Overture; so he tried
 to connect it closely with the rest of the work; even to the extent of making
 Subjects & ~~the~~ musical phrases appear both in it & in the body of the work.
 as in *Phigeneia in Aulis*. He kept also the Ballet, which was so
 characteristic of the French Opera: but he endeavored to use it as
 dramatically as possible; so that it should not appear as a mere
empty display, but as part of the story. Like the French ~~endeavoring to~~

Ames



frightened Ophelia when he was on his way down to Hades to fetch back
Eurydice. He even kept the Arias, but he used the full sized
specimens sparingly; & dealt more in short characteristic songs
which illustrated the situation without superfluous posturing and waiting about.
Again he tried to relieve the prominence of contrast between the
Arias and the recitatives, ~~by~~ making the latter both fewer and more
interesting. Some of his recitatives indeed have the clearest dramatic &
characteristic points in them - as I hope you may remember in the
recitatives sung at the last lecture last term - In which Gluck not
only aimed at expressing by the music the anguish & anxiety of
Ophelia, but also the situation in which he was placed in his
very thought the dark regions which lead to the abode of the shades.
As by echoes, ~~by~~ use of characteristic instruments; and even realistic
imitation of the sound of the wind whistling through the hollow and
deserted passages underground. In his management of such things,
Gluck showed the highest genius, and real dramatic feeling; and even
the composers who continued after his time to write in the old fashioned Opera
~~did not usually~~ ^{part of the public still had any opinion of} ~~and they~~ ^{the} ~~had any~~ ^{the} ~~of it~~ ^{the}
were forced to follow his lead in some particulars. ~~the~~ ^{the} ~~public~~ ^{the} ~~had any~~ ^{the} ~~of it~~ ^{the}
and a taste of what real dramatic music was, could not be content
with the ~~only~~ ^{only} conventionalities after the manner of those any longer; &
composers could scarcely write pure unadorned songs Opera as before.

18

18

13

Pluck's last great work was the Iphigenia in Tauris, which came out in
1780: & he died in 1789. If anything was needed to mark the era
which he illustrated, it is the fact that modern Opera as we are familiar with it
begins from the time of his success. All the Operas before ~~this~~ his time
~~and as if they belonged to a different state of things from ours,~~
are at once sympathetic. They are all antiquated; & the interest is rather
an illustration of musical history or archaeological curiosity than an
Music which appeals directly to our feelings. Directly after Pluck's time
we come into the still vibrant period of Mozart: a good part of
course all the best Operas appeal to us immediately. But we
must not attribute this change in the condition of Opera entirely to Gluck.
It is not likely even that he exerted much influence on Mozart. It is more
likely to consider that the ^(claim of a need) desire for reform was present in many minds,
kind, & as it were, floated in the air, so that it was ^{his} but to be
gifted with the clear insight to ~~perceive what~~ see what was actually the matter,
and the ^{boldness & confidence} ~~courage~~ to first ^{understand} ~~assert~~ ~~the~~ ~~truth~~. Moreover in me
since he was long ahead of his time - The tendency towards improvement
of Operatic art are to be found in many works of about the same time;
- even in those of Pluck's rival Piccini. But in all the works
of the Composers such points show up more or less ~~clearly~~ ^{evidently}:
things which lay not open in the course of work, which are not meant
to be thus conservative. Gluck on the contrary was compacted

John Christian Bach 11th son of J.S.B. & youngest of those
 who survived him. born 1735 & only 12 when J.S.B. died
 went to live with C.F.B. at Frankfurt. migrated to Milan. 1754 was
 organist of the Cathedral. Became acquainted with the Italian style
 through the organ. Came to France. went to England about 1757.
 Organ in first opera. 1763 d. 1782.

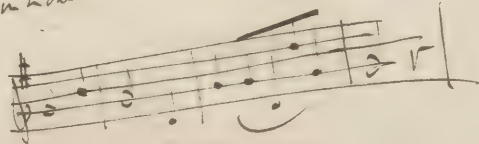
Being blind that in Opera Clements was first used in an Opera orchestra.
 It was followed by Zuccato. Being also very. The Opera
 of this master was the first in which Don Carlos disappeared.

Admission inquiry (1765) about which there was great expectation
 in London failed.

Mozart

The history of Bastien is more fully given -
 the later edition of Salvi. Rousseau's Devoir
 was produced or imitated in a play called Les
 Amours de Bastien et Bastienne given at the
 Theatre de Bastien & Co. in 1764
 Bastien's by Madame Favart & Co. In 1764
 this piece was translated into French by
 Weiskorn. - Mozart set it (with trifling)
 modifications to music.

Orchestral introduction



(German Operetta)
 Bastien et Bastienne was
 also written in 1768. It was a small work,
 & said by Salvi to be founded on Rousseau's
 "Devoir du Village". It was
 only privately performed.

Authentic Sigismund

little if not a reformer, & he never appeared in his role of musician till he had satisfied himself how to reconcile the balance between drama & poetry on the side of music & theatrical effect on the other. He had 5 great subjects sufficiently noble to inspire him before he could produce the kind of art which he was fit for. And as happened in Wagner's case is not one time a great part of his life time had spent before he matured his views especially ~~to bring~~ for his own satisfaction. And moreover another point which seems likely to be analogous to ~~the state of~~ the state of Operatic art of an era. He had no direct followers & imitators. The school of Gluck is himself alone; & his work is unique & his reforms were not carried out by deliberately imitating or making copies of works like his; but by their slowly & insensibly filtering into other works of other schools. So that in the course of a century their reforms had come to be faintly recognized as matters of course; as more or less a course of time.

Wagner did not in course of time. Mozart was in the field some years before Gluck departed from it. In fact he had had Operas performed ^{sometimes} where the final crisis of Gluck's career was in Paris. The first ^{full-sized} ~~piece~~ of Mozart that was performed was ~~the~~ Don Giovanni "La finta semplice", which he wrote in 1768, when he was 12 years old. (born 1756 - January). The Opera was ordered by the Emperor of Austria, but it was not being performed in Vienna by antiquaries. It was performed in Mozart's native town of Salzburg by order of the reigning Prince Archbishop ^{in that year} ~~the year~~ or the year following. He was soon afterwards invited to write an Opera for the Milan Opera House, & this was

Baron Lichner ~~to~~ parallel with
Hind Hall digging

Mozart Salzburg } 1781; Vienna

Haydn's influence

shown at 1781 but
Mozart in 1781 but
the rest from

Mozart's first period
Opus - 100 numbers
Mozart 1781

English Mozart would not
believe that French harmony
introduced against the
the highest present of
Friedrich Schumann
performed at Vienna

When about a year after
the appearance of Schubert

Haydn & Mozart

Mozart returned to
the same school as
these old composers.

Mozart's Italian
experiences influenced
him throughout his
life.

Shown in the
simplicity of
his designs.

Mozart & Haydn
are the first notable
representation of the change
in music from the German & Protestant
to the French & Catholic

[illegible]

Change - the
 abundance of
 in August
 August time

August 1st
 in the - travel

but for
 beyond
 here at
 (p. 26. Col. 1)

German ~~protestant~~ lord. Mozart had no such counteracting influence; for the
Church Music he heard was a theatrical as the Opera is a pile of
artificial ornaments & as much in the mercy of tyrannical singers. The
result is that Italian style ~~dictated~~ ^{influenced} all his work - Not only Operas
but all his instrumented Music as well. Even his best symphonies are only
the high development of the characteristic Italian Opera Overture. But
the music of the models he followed in respect of style is all become
day bones, & empty cackle to us now; & so it comes to pass that
people who only use their ears & not their heads, ~~and~~ ^{and} minds think Mozarts
style was his own invention. But then it must be remembered that
Mozart was a very much greater genius than any of the conventional Italians,
when he ~~took for~~ ^{took for} his first ~~those~~ models. Even in Church works
of his we can across passages in which there are instrumental effects
and points of musical expression immeasurably beyond anything ~~among~~ ^{among} the Italian
we do; and even when he was submitting to the old conventional
rules of form, and the conventional ways of expressing dramatic situations
he certainly brought to bear upon them a genuine, ^{a sincere} musical power which
brought the result into a different sphere, & galvanised the stereotyped
formulas into ^{new} life. ~~again~~.
He was so young when he wrote his first Opera that he could
not be thinking of reforms. He was quite satisfied to ~~use~~ ^{use} the
same ~~as~~ ^{as} his fellow composers used, ^{and tried} but better music
into it. His ~~first~~ ^{as also mentioned} Opera came out when he was 12
or so perfectly - The third Lucia Lilla of also ordered for

Louis Lilla was given more than
20 times ~~as much~~ as before as full that
one could hardly spare in ~~the~~ Lilla.

Duration of Anticipation
= 3 minutes.

quadrilateral 1
mult: Hieroglyph

In finite garden
brought out in Munich
Jan. 6 1875.

~~Finite garden~~
Finite garden - 1770 Dec. 26
Mithridates 1772
Signo di Sapienza 1775
Louis Lilla
Re Pastre (p. 1875)

[Faint, mostly illegible handwritten notes in the center of the page, possibly bleed-through from the reverse side.]

1768
but adopted from the
at Lilla by Lilla
probably in 1770.

Parma -
Opera munda
Lilla &
documental
composition

Finite semplice. 1768
Mithridates 1770.
Signo di Sapienza 1772
Louis Lilla 1772
Finite giardiniera 1775
Re Pastre 1775

Signo di Sapienza
= Re Pastre
= clausura di rete
= Mithridates. He also used Louis Lilla
like say. 1 Mithridates
that we compared the development of the
plot as a like the acrobatic and crisis 'the
expressing at the close - to the result of the
sentiment which is the result of the
previous action'.

Mignoli in Parma
during the French
of the artist

Milan after the success of *Metastasio*, and came out there in 1772, when he was 16. After this, opportunities for writing for the stage became few and far between for some years. He had to write a dramatic libretto called "*Il Sogno di Scipione*" for the installation of a new Archbishop (his enemy ^{at Salzburg} Hieronymus) in 1772; and an Opera called "*Il Re Pastore*" in honour of the visit of an Archbishop to the town in 1775. Both then appear to have been in the conventional Italian style, & of no very special mark. A more favourable opportunity was an invitation to write an Opera buffa for Munich, when he set a libretto called "*Le finte giardiniera*", & it was brought out successfully ~~at~~ in January 1775 - & this work was more signs of the composer of *Figaro*, & of the direction it was due to travel - than the previous works. But about this period of his life he was more busy in other lines of composition, of which the most important was instrumental music. Work on instrumental music was not only serviceable to him as it is to most composers for ~~keeping him up to the mark in ideas~~ keeping him up to the mark in ideas, but also because it raised his standard of ideas in connection with the Orchestra. It was in 1777 that he went to Mannheim, and there first heard a good orchestra & coming into contact with the careful traditions of Stamitz and the firm of ~~solid~~ execution maintained by Cannich gave him a higher view of the capabilities of the orchestra & which led this was very important fruit in his Operas as well as his symphonies. After being at Mannheim Mozart went on to Paris & he was there for some months in 1778, just at the crisis of the French & Piccini concert. And the world was too much excited about that to pay much attention to ~~any~~ the rising genius.

May 18 1919

Wrote to Mr. J. P. ...
...
...

...
...

Roland Saw ~~27~~ 27 1918
Spokane May 18 1919

Wrote in his ... the
middle of the ...
a ...
after Roland
a before ...
Spokane in ...
In ... that time
the ... were still
pretty good ...
... ..

18
Nightingale: & this visit (which was his second to that famous centre
of art) was a dismal failure, and one which he had good
cause to remember with melancholy for the rest of his life. Partly
because of the neglect which he suffered from, while confined, & partly
because of the enthusiasm he received the first time he went to Paris, &
partly because of the death of his mother, who ~~had gone~~ ^{had gone} to Paris
with him. ~~He~~ ^{He} made great efforts to get a share at
the Paris Opera: but the only one he gained was an invitation
to write some small pieces for a ballet. Among the few
correspondents he ~~received~~ ^{received} there was a visit from his old friend
John Lubbock, who came over from England to see the

[illegible]

Piccini's Roland 1778. January. Phigeni is
 born 1777. This is partly account for the want notice to
 Paris 1779. But it will serve you in good
 Parisian taste in Mozart - an thinking of the relations of time stores
 heart & she are thinking of the relations of time stores
 Mozart & please if you think of Mozart's time in Paris
 just before Gluck was there - and that Mozart was then
~~the very same~~ ^{some} of the same -
 22 years old & had himself written Op. 1, though they were
 not and in German ones. The ~~first~~ meeting with the Italian
 Bach is also with remembering as John Christian was a Handel

J.C.B. had been kind to Mozart
little boy in England

J.C. Parker

Mozart came to Paris in November. 1763.

to England first in 1764.
left in 1765.

Mozart had little
or no dealings with
any of the
important musicians
in Paris.

Mozart's 1st visit 1729.
2nd visit des Avenue in 1759.
3rd visit de la Ferme 1762 - his last was
de la Ferme to Paris in 1767 or 1768.
He was in Paris in 1767 or 1768.
He was in Paris in 1767 or 1768.
He was in Paris in 1767 or 1768.

He was in Paris in 1767 or 1768.
He was in Paris in 1767 or 1768.
He was in Paris in 1767 or 1768.
He was in Paris in 1767 or 1768.
He was in Paris in 1767 or 1768.

He was in Paris in 1767 or 1768.
He was in Paris in 1767 or 1768.
He was in Paris in 1767 or 1768.
He was in Paris in 1767 or 1768.
He was in Paris in 1767 or 1768.

He was in Paris in 1767 or 1768.
He was in Paris in 1767 or 1768.
He was in Paris in 1767 or 1768.
He was in Paris in 1767 or 1768.
He was in Paris in 1767 or 1768.

old Italian Opera composer; & was wholly & infinitely Mozart, because
of the liking the young composer had for him. Of course Mozart
had must have had some opportunities of taking his own view of
the Gluck & Piccini question; but it is not needed that he
threw himself very vehemently into one side or the other. He
certainly was not carried away by Gluck's words so far as to become
in any degree a follower. The style was probably not very congenial
to him; ~~but~~ after being so perpetually fed on Italian Opera
from his earliest days & being so long & occupied a man to
himself. I should ~~be inclined to~~ ^{rather conclude} ~~from~~ that ~~he~~ he
heard many things of different schools. whether French, or
Italian, reformed and conservative - took what good he could
out of all alike. He does not appear to have come
across Gluck personally at this time - But he renewed his
acquaintance with Piccini, & did not find him at all
concerned. He also made acquaintance with the French composer
~~Gluck~~ Gluck but that he cannot have affected his Opera style.

^{the young composer}
Being ~~he did~~ does not appear to have met.
Mozart left Paris in September 1778 & got home in June 1779.
While at home at Salzburg a few opportunities arose and then occurred
keeping his hand in with Music of the Stage. He wrote some
characters & choruses for a drama called Thamos King of Egypt

Schickens
at Salzburg.

Invitation to write
for the Carnival of 1701
at Munich

Idomeneus -

last 3 of Acts Vancos
derived from a French piece
of 1701, which
was had by the company
172

Entfaltung

a much more important
work

(Idomeneus - see in the first
part of the work -)
The orchestration of Idomeneus is
exceptionally full & elaborate, & the
detail is not carefully carried
out then in usual with Mozart.

The Overture is in one movement -
(an important feature at that time).

The work contains fine choruses & the
it is beautiful & with the principal
parts for voices & with the development
of the action of the drama.

(see sketch of Idomeneus in vol 2. 426.)
about 1701

See also next page
for more on Idomeneus

for the use of a theatrical company which visited his native town under the direction of one Schickspander, of whom you will hear more later. He also wrote a German Opera which appears not to have been performed till 1806; under the name of Zaida. This must have been a dreary and discouraging time for Mozart - & the first substituted gleam of light which came to him was an invitation to write an Opera for the Carnival - 1781 at Munich. This was "Don Giovanni" - an Opera seria, & the first of those which may be considered mature specimens of ~~a~~ Mozart's genius in Opera writing. ~~It is~~ ^{He} was such a success, that it at once gave him a decided position among Opera composers of his day; - among whom till that time he had held but an ambiguous place. And this most likely led to his being invited to write ~~a work~~ ^{the} ~~which~~ Entföhrung aus dem Seraglio; which is a work of considerable importance in the history of Music - as Mozart's first ^{successful} German Opera. It has pointed out to us before that the aim of a Mozart time had altogether failed to produce a ^{characteristic} ~~German~~ German Opera. The Germans ~~composers~~ had been most successful as composers of Operas; but they had never succeeded in writing German Operas. They had all sent their business first to Italy & then made Italian Operas for all the nations they went to - Handel in England, Händel in Italy & Germany, John Christian Bach in Italy and England. Gluck ^{till the reformation} ~~for Vienna~~ Paris every where the possession of

Abstract

Give little anecdote at the
beginning time.

I should not think only of the
recommending you not to think only of the
practical public in your work, but also of the
theoretical people that there are a
hundred million people for every ten true
commensurables to do not just what is
called popular & subtle the one can't.

is of any answer. popular don't refuse
to what is called popular don't refuse
then music is my question of all sorts
of people - only now for long run.

My answer, just story of Idomeneus even
- water year.

But there is a real deal of the old
formality in it -

Prominence of China.
Prestige of
Guthrie's treatment
May not be all
into opera
ball.

him for Vienna & England - & even as a reformer he did not
into German Opera but French - & not till the "^{dem}Enlightenment
and ^{dem}Service" Mozart also had not produced anything successfully
at Italian Operas for Italy & Austria. But though the
failure to handle the matter, German Opera had been so
conspicuous there were many people who cling to the idea that
someday it was to be accomplished - and among them at this
time was the Emperor of Austria, who in 1778 had founded
an institution for the ^{encouragement and} performance of real German Opera. This
scheme was not brilliantly successful, but in 1781 it still seemed capable
of succeeding; and Mozart in virtue of his success with Idomeneus was
invited to compose ^{for it} a new Opera to German words.
We must just run our hands over some of the few previous attempts at
a national form of ~~the~~ musical drama ~~and~~ in Germany.
I hope you have not all forgotten what I told you of the way
in which the mediæval Miracle plays gradually developed into
the ~~the~~ Singspiel in Germany. As early as 1322 a ~~saved~~ ^{saved}
play called "the ten Virgins" (Spiel von den zehn Jungfrauen) was
acted with German words & music at Eisenach. Similar plays
were given in Nuremberg & Augsburg in the 15th Century;
and Hans Sachs (of beloved memory) had a share in similar

Kiefer 1873 near Kiefer 1874
 the first was a design of steel wire
 and the second 1874
 Green field of the 1874
 he was of the 1874
 the last of the 1874
 date 1779 -

Reverend

8 miles 1871 - 1872

Jene Benda: right side of the 1874
 and the 1874
 Benda was a very good man
 made a good job of it
 right from the first
 and from the first
 had a fine day
 spent a whole day
 in the water and finally

Adam Hitler

1729 - 1854
 and the 1874
 (Benda was a very good man)
 and the 1874

("The Deer of the" was a very
 favorite model and several models
 were made in various places)

works in the next century. By degrees the sacred elements dropped
out of these plays, & more familiar worldly & human element came
to predominate. ~~At~~ ^h these works the dialogue was spoken, and
not in recitative as was the case in all Italian dramas, & the
musical portions were little songs, & ~~for~~ short passages of
instrumental interludes. They went on without any great and notable
progress till the end of the 17th century when Rheinhard Keiser
~~Heiser~~ ^{made} his famous ~~try~~ attempt at full blown German
Opera at Hamburg. Keiser made a good fight of it all
through his long life, but he failed to establish a German Opera,
& after his death Italian Opera again reigned supreme throughout
Germany. ^{Keiser} But the Singpiel ~~continued~~ ^{aroused} & prospered after his
time; but it was always on a small scale, & with light
and ephemeral music. The most famous composer of such
works in the 18th century was Adam Hiller. I think his first
attempt was founded on a highly English play called "The
Devil to pay" ¹⁷⁰⁴ ~~Die verurtheilte Weiber~~ from which you may guess that the
music in such ~~pieces~~ ^{works} was not very serious. His ^{successful} works
came at ~~between~~ ^{about} 1764 till 1772. We have got several
of these in the library upstairs. Another successful
writer of the same work was Keefe, Beethovens master at Bonn.
born 1748 died 1798.

Weyden

Dr. J. H. Weyden

1784 - 1850

- 1000 patients -

Doctor and Apotheker

Dr. J. H. Weyden

Schenck

The apothecary & the Doctor
in a good opinion of his work

died 1799 -

Johann Schenck born 1753.
at Wieden Neustadt in Lower Austria.
died 1836.

Weyden

1782

Kaiser composed 200 Snippets.
1751 - 1831.

Two Zehnblätter in maji. mostly termed a Snippet
- the edition of 1791.

end 1

Vol. 2

Weyden for home
no natural interest.
1. It is only an opinion
with iron in words &
the form of a Snippet.

Haydn also turned his hand to similar works for the amusement
his princely master at Esterhazy - some of them for human beings
& perfumes & some for marionettes. You ought also to know
the name of Dittersdorf and Scherk (= Kauer) who were
very successful in their line.

Scherk's most famous work was the Dorfbarber. He is
~~known~~ also memorable as a worshipper of Mozart, & he also was
one of Beethoven's masters.

~~So~~ to the class of 'Singpielen' or plays with singing Mozart's 'Entführung
aus Serail' (Amfice) belong. But

Mozart aimed at a very much higher standard of music than
any of his predecessors - & the result is the first work of
the kind which still holds any position ~~with~~ among Musicians.

Where his predecessors had used very slender orchestral resources
he used a mass as he would have ^{used} in an Italian Opera, &
where they would have been content with single songs, he wrote
dramatic movements. In fact the work differs from Italian

Opera mainly in the spoken dialogue & the use of the German
language. But ~~and~~ you must take notice of the fact that
the story has no national interest whatever, & therefore it
lacks the characters which mark such ~~the~~ really at a German
works as Weber's Freischütz, & Wagner's Trilogy & Lohengrin.

Mozart and his father
in the land of the House of Habsburg
in 1781.

"Entführung" out
the first classical
Singspiel.

The part, Countess in the Entführung
was written for Maria Wenz.

The part of the Duke of Mantua in Zerkowite

of Josephine her elder sister

(b. 1763, d. 1782) 1782
Countess Mozart wife, in the 3rd sister.

There was also a 4th sister Sophie v. 1764

also a singer who was present at Mozart's death

in land title

(1764)

1784

Carl Maria von Weber
in the Entführung Mozart's last opera
before his death: his experience of
the world alone was the last for
the father of the "Entführung"

Experiments in
German Opera
discontinued.

Mozart again at
Italian Opera

and Mannheim. This point is of no mean importance when we consider the process of the growth of the real German form of Musical drama. Mozart's ~~first~~ "Entführung aus dem Serail" is spoken of as the first Singspiel which has classical qualities, & holds its own among first-rate music. It was in some essentials a German work; at least it was not German enough to win the battle against the Italian Opera. It was performed on the 12th July 1782. There was a good deal of ill feeling against him at the time, & the work was not an entire success. The Emperor himself thought there were too many notes in it; just as many people here thought in our times about Wagner works. It was in fact too good for our Singspiel audiences, & Mozart got no more invitation from high quarters to write German Singspiels. The day for the Emperor's experimental collapse and Mozart's regular German music dramas was not yet arrived. He had to go back to writing regular Italian Operas again for some time. Before we leave the subject it is as well to mention that the play itself is a very silly & poor affair; and that one ~~character~~ character only - that of the rough Oompa - is extremely well done by Mozart. In fact it is one of his best specimens of Musical Character drawing. The next work he undertook was very different in that respect & one of the most effective plays ever treated as an Opera. Le Nozze di Figaro came out four years after the

10 on May 1
~~Original~~ Entföhrung, namely ~~July~~ 1786. It was founded up a
famous French play by Beaumarchais, & was very well made up into
an Opera book by a man called de Ponte! ~~is written who says~~ ~~the old~~ ~~the~~ ~~the~~
been called from his country for his opinions.
~~to tell that I need not say much about it at present. It appears~~
to have not been ~~entirely~~ successful at first when performed at Vienna;
probably owing to the intrigues which were set against it, as they nearly
always are against every Opera which is not Italian. It ~~was~~ ^{won} it
very in the end & in Prague a little later sent everybody crazy
with delight. Mozart himself wrote ~~some~~ ^{to a friend soon after} he arrived in Prague
the one subject of talk here is Zoro, nothing is played during a night but Zoro, none
over to any Opera but Zoro. And you who know it can understand it. Think
it must have been ~~the~~ when Zoro was heard new - None had ever
heard anything in the world like it - There had never been such ~~fast~~ ^{lively}
times before. There such ~~fast~~ ^{cheer} ^{light} fun in an Opera, never such
instrumentation. ^{near such as Overture} such combinations of characters & voices - and no
Opera before had been such a ~~brilliantly~~ ^{brilliantly} ~~fast~~ ^{amusing} play. If
you will compare Zoro ^{as a play} ~~with~~ ^{with} such intolerable sandiest as
Hase & Puccini, & even Handel set to music, it seems like going from
a dry desert land in the metropolis to a woody ^{face of the sun} ⁱⁿ spring. Zoro is
all over with, even as who have fed upon ~~no~~ such exciting food as
Dresdner, & Leipzig & Dresden - But that must it have
been ~~not~~ ^{was capable of appreciating good things} ~~and~~ ^{been} ^{trying} to digest sandiest & bricks
all sorts. But ~~there~~ ^{to say} some people still like sandiest best.
which is Consuetudine in its former. The people of Prague were got

Fazio letter
Mozart's position.

San Giovanni
at Prague
1787

① The public of Vienna are said to have
preferred Salieri's "Tarare" - for
which Beaumarchais had written the play.

~~And there is no doubt that the destruction
of several rival composers against it
was effected. S. g. Salieri, P. J. M. Martin,
- they managed to prevent it being
given after enough to take good hold
of the public.~~

Così fan tutte
1790

(Don Antonio Salieri)

Work of Clemenza di Dito by Metastasio -

the first set by Callara

produced in 1734.

It was used by 16th the composers before

Mozart time & a few others afterwards
Among them Leo, Hasse, Pluck, Immelin
Anfossi, & Sarti.

Clemenza
di Dito.
1791.

for Mozart, at Vienna the Imperial city, crowded with the high and mighty, Mozart got little encouragement. However it was known that Figaro had success somewhere, & so Mozart was permitted to undertake another Opera. The same librettist da Ponte undertook to write the play, & the subject was Don Giovanni. He wrote a good deal of it in Prague in 1787 in September. The first performance was on Oct. 29 1787 in Prague. There of course it was successful. It was not performed in the recognized musical centre Vienna, till May 1788, & then it was not a ~~complete~~ success. But you all know how it has won success soon after, & before long was held to be the Opera of all Operas. Some of us like Figaro a well, & Figaro contains as much music as Don Giovanni has a larger scope, & ~~somehow or another~~ has a higher standing among classical works. Before we talk more of the details of Figaro & Don Giovanni we must just take ~~note~~ notice of the two remaining Operas of Mozart. The Opera buffa "Così fan tutte" was written at the order of the Emperor and was ^{first} performed in Vienna in 1790. Of course it has great merits, but it is not near the mark of the two preceding Operas. The remaining Italian work "La Clemenza di Tito" was written under great pressure against time for a grand court festivity - the coronation of Leopold II at Prague. ~~It was a~~ ^{Not much} ~~was a~~ ^{was a} ~~very~~ ^{very} ~~great~~ ^{great} ~~success~~ ^{success}. To us who are considering ^{the subject} historically it is of no great importance.

about Clemenza the theory is told
of the Emperor calling it that
"porchena of Green Music".

Components of Mozart's Orchestra

in Figure
Flutes
Oboe
Clarinet
Fagotto
2 Horns
2 Trumpets
Drum
& Strings

The scene in
Don Giovanni
is the same
with addition of
Drummers in Scene XII
of the 2nd ^(last) Act when
the statue of the Commendatore
is introduced & for in
the Finale. Sometimes
are not used in the
Overture or in Finale
of Act 1.

Figure &
Don Giovanni
chiefly important
historically for
instrumentation
& development of
finale.

Mozart
first of
composers
to have a
mixed
ensemble for
chamber.

Don Giovanni
Oboe
Clarinet
Fagotto
Horn
Trumpet
Drum
2 Trombones

Plunk
Loring
compared
with
Mozart

as it is a forced return to old ~~old~~ paths to such an old fashioned occasion like those of the early romantic ~~the~~ celebrations of grandees for whom the early Italian wrote. To us Zingari & Don Giovanni are chiefly important, because though Italian works they illustrate the way in which the Operatic art is moving. In certain general ways you of course must of you know how these two Operas far exceed all that had been written before. In instrumentation ~~of course~~ they were whole leagues ahead of anything that had been done. The advance was so striking that some critics even thought he overloaded his score & choked his voices. But at all events of all writers of Operas he was the first who really knew his his Orchestra. He was the first composer who was gifted by nature with what we call a feeling for orchestral colour - & in the course of his life he had ~~countless~~ fair opportunities for developing his powers to their highest point. At the time he wrote his two greatest Italian Operas he had not written his 3 perfect Symphonies. These followed in the summer of 1788. But he had learned how to use ~~perfect~~ all the different departments of the band with perfect freedom. He knew what the ^{relation} ~~balance~~ between bassoons & horns was, how to make his flutes tell, how to combine one group of wood with another, & how to combine ~~wood~~ strings against wood, & how to mix them all together in positions which gave infinite & variety. Plucks too had uses of orchestration. Deliberate, & carefully reasoned effects he could make use of. And sometimes there is stiffer & more rugged character in plucks serving than in Mozart; but it is stiffer, and less melodic. ~~It is not a clack~~, & often has an old fashioned & dry sound. Mozart is always elastic, & true of its effect; & its variety is spontaneous

And a
recitative

still used.

but with much
more art
a ~~the~~ ~~cal~~ ~~porous~~
of really
musical effect.

Finale.

Illustrates the
tendency to the
continuous
open of our
times.

Compare with the old
way of ending letters.

First Finale
in Japan

its slow changing with the ideas as if it was part of them -
And ~~if~~ then if we consider the musical material, we find that though the
ventilation and aria and such old forms are there they don't intrude themselves
so much as they do in the earlier Operas. The ventilation sometimes
are very elaborate pieces of music, and instead of ~~any~~^{every} number being separate
from every other as used to be the case a whole series are often
joined together, & made not only to work into one another, but to
have a decided method in their order - One making a crescendo
upon another till the final climax of the Act. It was in such
a way as this that ~~the composer drew nearer & nearer to the continuous~~
~~dramatic music of our own time~~ Mozart was at the inventor
of the so called concerted finale, but ~~after~~ he improved upon
the attempts of his predecessors both in the style and texture of
his music, and also in the way a series of numbers fitted into one
another to make a thoroughly effective climax. You of course
remember the finales in Figaro, & especially that brilliant one
which begins when the Count comes up at the Countess's room & to
~~break open the door of the inner room in which he believes Cherubino~~
~~to be hidden.~~ In the first part of the scene there are
only two people on the stage at once but by degrees more & more
characters take part in a rage to get an axe to break open the door, & how while he is at of the way
~~the Count slips into the inner room in Cherubino's place, & how Cherubino jumps~~
~~out of the window & falls into the flower pots below.~~

The Finale begins technically with the
Count's Summons to Chemlin to
come out as he murdered.
" Esci Omeri garzon malnato "

Last
Finale of
Figaro.

~~old~~ is sold in finding Susannah there instead of Cherubino. Then there are
three characters at work - Susannah, & the Count & Countess - Then
Figaro turns up which makes four, & then Antonio the painter
complaining of his broken pots from pots which makes five, & the
five get fast & furious, & then finally Bantio, Marcelina
and Bartolo ^{come in} which makes eight; & ^{in the most brilliant & amusing way} the Act ends with them
all shouting their best, & the Orchestra scurrying away the
mad, & ~~making a brilliant & very amusing~~. The last scene
of all goes in just the same way. ~~Every~~ They are all playing
at cross purposes: ^{the Countess wants} ~~one~~ ~~four~~ ~~or wanting~~ to carry on a flirtation with
~~in the dark~~ Susannah in the dark, & the Countess wants to persuade
Susannah & catch him & punish him. Cherubino mistakes
the Countess for Susannah, & Figaro gets a box on the ear which was
intended for Cherubino, Susannah betrays herself by accident to
Figaro, & he thinks she is playing him a trick. You remember
how they go on dodging in and out in the dark, & how at
first they then are only a few on the stage, but how they get thicker
& thicker till at last all the characters in the play are there
warring & protesting as hard as they can go, so that there is
as much noise & bustle as can be made to end up with. - And
all through both these long scenes there is no viola break at
all. There are duets & trios & quartets & quintets & sextets
& septets & octets & nonets; & they all run into one another,
without break or any interference of ~~formal~~ conventional convention.

In the old Opera
Smiles were
not thought of.

The acts ended
with single
movements like
the rest.

Compare the way in which
secular influences grew
prominent in the old
Mystery plays.

Another matter
is the reversal
of human
interest in
the play.

First comes
the
familiar

Comic

element.

Very
important

The same of
the
Buffa Opera

In the old Opera ~~every~~ every piece was regularly divided off, & each number had a definite form of its own, but in these Operas of Mozart & some later are so far from being complete that they have no definite form that you can divide upon. The real form is that of the whole series which grows up from a slender beginning ~~to the~~ to a combination of all the characters together. It is a steady and artistic growth to a complete climax: & has its origin in dramatic & theatrical effects rather than in the pure musical development. This was ^{one of} Mozart's most important contributions to the progress of Opera writing, & it is of the utmost importance in history. But there is another very important matter which you must not overlook, & that is the source from which the revival of dramatic interest comes. You can see at once that the interest of Figaro does not take lie solely in the music nor in the opportunities afforded to the singer to show off. The play itself is amusing & the music is most amusing because it really is true to the play, & is ~~developed as or to bring~~ ^{developed as or to bring} ~~inferred partly by the~~ ^{by the} ~~at first~~ an infinite variety of effective theatrical points. Mozart seems to have made his music with ~~the~~ what we call the theatrical business in his mind. The music is made to fit theatrical business. Now this certainly did not come from the pompous old Italian Opera seria. But it did come from the Italian Opera buffa, from those very little Intermezzi of which Pergolesi supplied the first

The happy style
of the Italians
~~then~~ some
of Mozart
style.

Though considering
the light &
families that
Opera ~~music~~
began to be
natural again.

Successful examples. In fact if any of you can remember that opening
scene of *Proserpine*; *Servio Padrona* which we had last term you will
see also that ^{Italian} Mozart's Opera style also spring from that source.
These ^{Italian} Operas had taken such hold of the Operatic world that the elements
of success gave them ^{the} best hint to developing a new form of art; which
was in its ^{early} ~~first~~ ^{and really ingenious} ~~stages~~ ^{refined} & witty - combination of music
& play into Comedy ~~as ever was done in the world~~. Music for
a time successfully bent to be familiar & light & witty without
ceasing to be artistic and refined; and Mozart's disposition fitted
him to be decidedly the ~~highest master~~ most successful master of this
kind of art. And it ~~was~~ ^{was} ~~by~~ ^{through} ~~means~~ ^{means} of becoming familiar and
light that Opera began to be natural & again. The Opera scene
as it was called was too utterly stiff and dead ~~and to be refined~~
to do anything with it in the way of genuine music. They had to submit
to the ^{stalled} ~~conventions~~ that had grown up - & think only of their star singers. But in
Opera after there was real acting, and real fun and the composer could afford
to think of his ^{subject}. This was the most important service Opera
has rendered to the ~~long~~ development of the Opera. Perhaps without it
we shall have had to wait a long while for a sensible form of
art. (S. music.)
But on the other hand you must remember that we are ~~far~~ ^{far} from
Dore for we are a long way from the highest ideal of Opera. They are

When the water
fall is in

slide -

careless.

They are almost
free.

are extremely amusing, and also admirable works of art, but looked at
as whole they are jokes. The ~~plots~~ stories are quite preposterous,
and incredible. In fact I don't think one person in a hundred
could tell either story ^{clearly} after seeing both Operas half a dozen times.
And it's just as well we cannot easily see the main point
of the stories for they are both frivolous and vicious. But what
we are conscious of is that there is an immense deal of ingenuity
in the ~~arrangement~~ ^{arrangement} of the detail and that the several individual
scenes & situations are extremely amusing. It is the details
that make the Operas successful. There is always something
amusing going on on the stage, and at times some kind of
miracle, ~~and that~~ that keeps us going; and the absurdity of the story as
a whole does not strike us. This is the main objection
which can be fairly made ~~against~~ by people who feel rather out of
sympathy with the Italian style of Opera - that though ~~the~~ his art
and ~~he~~ is admirable, & the scenes & situations amusing, the whole is
based on the plays is frivolous & and music cannot be expected to
take the place due to it among arts if it is satisfied to ^{allow} ~~be~~
its highest ideal the association ^{only} with levity and merriment. We shall
see later that a very different view Beethoven took of the situation.
Mozart was not a thinker or a man of high moral nature like
Beethoven - & his business was to ~~write well suited~~ ^{make Opera that would suit the}

Dettingen House
Vienna 1786 - 1787 at
as an actor - 206
Sept 1786

Date - April 1787
Parting the ~~House~~ in 1780
Ludwig ~~the~~ in 1780
in Mannheim
with success
April 1787

(Demetrius Corsetti
on Italian Opera - 207
Dettingen House 1787 -
Dettingen House)

Dettingen House left Vienna 1787 -
his Opera spent to all the time
further, and is regarded as brilliant
as a success of most the composers
(Lavin)

a H. and Mozart - appropriating the old spirit
of Opera upon a small comic Opera
A risky brilliant & facile composition.

New attempt
at German
Opera.

Mozart's own
view.
etc

Rehearsal

public without troubling himself as to whether ^{his subject was} ~~that he wrote~~ ^{was} immoral or not - ~~he accepted the theatrical~~ ^{theatrical} standards of his day, and he decidedly made the best of them.

~~He~~ So much for his Italian Opera. We have still to give attention to the last of his works; which has perhaps more historical importance than ~~any~~ any of his other works. I have already told you how he tried in the "Entföhrung aus dem Serail" to do something for German Opera. The Emperor's attempt to establish ~~it~~ a German school came to an end; but Mozart still clung to the idea. In writing to his father after the days of the Entföhrung, ^{or before Mozart & Don Giovanni} he said "My own opinion is that Italian Opera will not survive long, and I shall always hold to the German; I prefer it, although it is certainly more trouble. Every nation has its Opera, why shall we Germans not have ours? I, not our language is fit for singing - the French and English, and more so than Russian?" Mozart began several more German Operas at different times, but all but one came to nothing.

not long after time after ~~the~~ "Don Giovanni" had been successfully launched, ~~that~~ that a queer character called Schikaneder - an actor, ~~and~~ ^{not} ~~writer~~ ^{manager} a man of enterprise, proposed to Mozart to compose music to a magic fairy play which he Schikaneder had already put together; & behind would draw the masses in Germany. Mozart was too keen for any chance of writing any kind of Opera; and wanted very little pecuniary

Zauberflöte

K-12

The play is the Zauberflöte or the magic flute, a piece which to
outsiders seems ~~entirely~~ incomprehensible and pointless; but which
some Fre-masons declare to be full of mysterious meaning. Both Schikaneller
& Mozart were ardent freemasons; but it is quite certain that freemasonry
did not make the success of Zauberflöte. The German people had a
taste for romance & fairy stories & mystery and enchantment &
^{a good} deal of demons & ~~ghosts~~ or goblins, & that may have helped a good deal.
It is no use my telling you the story - I don't think you would
make it out if I did - & it certainly is not the important part
in the work. Schikaneller is said to have had a genius for
stage effects, & he probably did a good deal by that means & the
piece was well contrived for the purpose and some situations
are good. But a great part of the success it won, must
nearly be attributed to Mozart's music; and the fact that at last
a manner of treating Opera was found which was thoroughly German.
Now you will see what I meant by saying Zauberflöte was
historically Mozart's most important Opera. All his other works
were foreign either in spirit and style or sentiment. Zauberflöte
was the first ^{work of the kind} which was thoroughly German to mind & to style - even
in its absurdities. The most famous German writer on Mozart says
The Zauberflöte is a special & more important position among
Mozart's Operas - The whole Musical conception is German

It may be suspected that Zambryote is
not a German subject - But it touched
the Germans in the supposition of an
~~underlying~~ underlying mystery - and an
allegorical presentation of contemporary
German ideas.

Schickel in 1757.

Lahn's Ann. 1790

August - 1790 held in
no esteem as the
V. in the Court.
It is going with proof.
And to apply to many leaders.

Requires 179
Court going on Water.

Effect of
establishing
German Opinion.

German; and here for the first time German Opera makes free and
skillful use of all the elements of finished art. It is in Italian Opera
he assimilated the traditions of a long period of development, and in some
sense put the finishing stroke to it, with the Zarbafloite Mozart
treasures on the threshold of the future, and unrolls for his countrymen the
sacred treasure house of natural art. This is high flown and
content, but it means something which is true in the main.
After such a long time spent in trying to ~~establish~~ ^{establishing} a national Opera in
Germany, and after several generations of German composers had
been forced to content themselves with writing Italian Operas, Mozart
at the end of his life at last succeeded in getting German Opera
satisfactorily and healthily planted. And that is one of the most
important facts in the history of Music. It effected the later
history of songs, of Symphonies, of pianoforte music & even
Orators. The world began to shake off the tyranny of singers
and the narrowness & stiffness of the Italian Opera forms, which
had powerfully influenced instrumental music, & the important element
of romance & genuine & high feeling began to become more & more
involved in musical art.
Mozart wrote Zarbafloite under difficulties. It was interrupted by
various other necessary works; but under the supervision of the artist
Schubert, who ~~was~~ ^{it} was successfully finished on Sept. 20 1791, and

First performance
1 Zauberköte.
1791

Section 1 of higher parts
written for Hagenbach
Mayer

Mus. Vokalst.

Section 1
The Opera contains only 2 acts
of the 1st act to be obtained from together
of the 1st act being separated by

a piece from
hand on the left of
the 1st act from the side.

First piece of the 1st act
from the side.



first performed two days later. The story of its early progress is interesting
as the fit in my clasp with the final tragedy of Mozart's life. Mozart was very
much overworked when it came out, and barely fit to take part in the
performance. But he conducted the first performance at the pianoforte, as usual.

The first act seemed to be a downright failure. Mozart was in a great
way about it & wrote behind the scenes to Schikaneder, who kept his promise of
him. But as it went on people liked it better, but it ~~then~~ did not

appear to be a success. A notice sent to Berlin at the time announced

that "The new spectacular drama *Der Zauberflöte* with Maria by
Kapellmeister Mozart has been performed at great expense, and with much magnificence
of scenery, but it has not attained the success hoped for, owing to the

inferiority of the subject & the direction of the piece." The Maria was Maria
badly paid. For Schikaneder's Theatre "auf der Weiden" was not a first
rate place. But Schikaneder was not to be easily beaten, & he

persisted in performing the Opera; it steadily increased in public favour
and spread to other towns. — But Mozart was getting rapidly too ill to

take any more part in public performances. — But good news of growing
success of the work was brought to his bed side, and he asked "How the
performance is his imagination?" (Schubert) He longed to hear it again, but
did not come near it. He heard of its full establishment in success. On December
5 he died, only ~~2~~ 2 months — a week after he conducted

the first performance.

The success of the Opera amounted to little. A little over a year Schikaneder
had given 100 performances: & before long it was the popular work of the
day throughout Germany.

Mozart Contemporary

Mozart
1756 - 1791

Grupp 4
1729 to 1802.

Parti organist of the Cathedral at Fregene

in 1748. First Opera *Pompeo* in Ariminum 1751.
"Re Pastore" an immense success. Venice 1753. Went to Denmark about 1753
Was director of Court Theatre at Copenhagen 1755 (1770) - 1775.

Bade 5 July 1775. Maestro di Capella at Milan 1779
Cherubini became his pupil.
(Several years then)
and assistant.

His career at Milan not brilliant. till 1784.
Invited to Russia, where he was received with great favour.
Arrived prepared in Russia in 1786 with great success.
Stays in Opera with libretto by the Emperor himself.
Left Russia 1802, missing to return to
May he died in Berlin Aug. 1802. Paganini

1741

16

There was a considerable number of ~~the~~ composers who wrote Operas at the same ~~life~~ time as Mozart. ^{more} of them ^{were} older men & most of them ~~inspired~~ him. Of course Mozart was so enormously superior to them that their services to art seem to us rather trifling ^{in comparison} - But still

their names sometimes come in our way, & it is well to know a ^{fact} or two about them. One of the oldest with whom he came in contact was P. Sarti who ~~had been~~ was born as early as 1729. ^{Paler}

He was a pupil of the famous ³⁰ theorist & writer on Music, Martini, at Bologna. He wrote about ~~30~~ Operas, among the best of which are Didio Calisto. ^{on his way to Vienna} His connection with Mozart is worth remembering. Sarti was in Vienna in 1784, &

to illustrate a typical character. Mozart was genial, & easily made himself agreeable to Mozart. Mozart was genial, & easily taken in; & wrote to his father about Sarti, calling him an "honest & intelligent man". Sarti proved his honesty by giving Mozart ^{flattering} ~~flattering~~ ^{praising} him to his face; & ~~later~~ ^{after} ~~he~~ ^{he} ~~had~~ ^{had} ~~him~~ ^{him} ~~announced~~ ^{announced} him to his father.

He "barbarian" without any sense of hearing the pretence to think they can compose music. ^{Sarti can hear as well as see clearly} ~~These remarks made sparks of the famous dialogue~~ ^{in one day} ~~in one day~~ ^{in one day}

~~He is chiefly remembered as because~~ ^{Mozart did him the honour to write some} ~~minutes before he died~~ ¹⁸⁰² ~~the composer who won a great name~~ ^{Mozart's time was Paisiello} He was born in 1741 at Turin; & got his musical education at Naples from Durante. His music was mild & elegant but extraordinarily successful. Mozart met him in 1784, the same year

N. Bonaparte was a great admirer of Pisselli
 & favored him at the expense of much personal ruin.
 Such as Chambers & Michael.

*(The type with corner of paper
 some of which had Simpson from)*

Pisselli
 - Munich

A singular feature about Pisselli's work is
 that the stories are very simple & devoid of the
 news, tricks & such enigma which are characteristic of
 Hans, Rypers & co. But it seems that the papers
 were allowed to put in their own ornaments and let
 the lead to be a marvellous extent.

Pisselli was in Rome
 in 1776. To Italy again
 1784. To Rome
 - about 1800.
 Much of his work is
 Bonaparte family.

Sacchini - 1734 - 1786
Pargueta - 1736 - 1797
 pupil of Pisselli

Sacchini a Neapolitan son of fisher folk
 pupil of Duranti. at Rome 1760
 - England 1772. in Paris 1783. very
 popular there. Olympic. Darwin.
Odipus - Alexander with 2nd. in
 1787 held the final stage of 43 years.
 1787 to 1830

Cimarosa
 1749 - 1801

Cimarosa was the first acknowledged rival
 of Pisselli. He was very successful all
 through life, but ended in misfortune.
 as his sympathies with republicans & revolutionaries
 in 1799 when the French republicans army put Napoleon
 down & put him imprisoned & condemned to
 death. He was pardoned on condition of
 his leaving Naples. He never left his
 his health & he died in Venice in
 his 50th Peterhouse in January 1801.
 wrote 76 operas.

Count de Pisselli
 about 1700

1787

Martinuzzi Legato
 came at
 1792

Mozart met Sarti; a troubled Puccini with indignation. The known of being
one of the first to use ^{Pino} ~~concerted~~ ^{concerted} ~~pieces~~ in some ~~opera~~ ^{attribution} to
Puccini. Among his most successful operas was the *Barbire de Seigles*,
which was so popular in Italy that when Rossini brought out his
famous *Barbire* the public would not listen to it at first; as they
looked upon any one else's attempt, it as presumption. However when they
did hear ^{Rossini's} they soon ceased to care much about Puccini's version.
Puccini lived till ~~1816~~ ¹⁸¹⁶ and wrote 94 Operas. He does not seem
to have been at all an estimable man; as is said to have been ^{many}
spoiled by his successes. He was a great hand at intrigue; & used
~~mean tricks to undermine his rivals with~~ ^{at Anversa near Naples}
~~more than~~ ^{mean tricks to undermine his rivals with} ~~the famous~~ ^{in 1749} ~~Imbrosca~~ ^{and 1801.}
He was a pupil of *Caecilio* and won reputation early by *Lucy Intermaggi*.
His first Opera was *le stravaganze del Conte* 1772. a success.
His most famous works ~~are~~ ^{the} *Matrimonio Segreto* & the *Craggi e Craggi*.
The former is one of the best &
was not written till after Mozart's death. The latter is one of the best
successful Operas before was written by *Stalini*. He seems to
have profited a good deal by the example of *Rogato Fazio*. The
design of the *Orturo* is so like that it might have been modelled on
it & the style of the rest of the work is also a mild version of the
greater work. *Imbrosca* ^{affords} ~~is~~ ^{one of those curious instances} ~~of the way a child~~
estimable writer upon musical history has been misled - or forgetting
the *Orturo* of Mozart is & the early ^{app.} ~~period~~ at which he ~~produced~~ ^{produced} it
describes the ~~too~~ ^{often} ~~speech~~ of *Imbrosca* as a forerunner of Mozart;
whereas it was exactly the opposite - & *Imbrosca* never did anything
really notable before Mozart's death. It is quite true that

29

Another curious & interesting personality was Salieri, Gluck's pupil.
He also was a little older than Mozart^(young born in 1750), but he lasted on well into the
present century and was treated with respect by Beethoven, & acted as a
certain extent as a mentor to Schubert. He died in 1825. His relations
with Mozart were ~~not~~ said not to be very satisfactory. ~~His Opera was successful~~
~~and he naturally did not like the more vivacity of a younger man.~~
Salieri had made a great name for himself in Europe before Mozart came
into the vogue. He was the special favorite of the Emperor Joseph II Austria,
and superintended much of the Opera Music of the Court. He soon saw that
Mozart with a fair field would ~~soon~~ eclipse him & it seemed
to have been a generally recognized fact in Vienna that he detested
him. Mozart ~~himself~~ himself mentions the fact. Salieri comes first into
prominence in connection with Gluck who ^{in his old age had} abandoned ^{the directorship} of the Imperial Academy of Music as fitter to ~~succeed him at the~~
~~time of his death~~ ^{French Academy of Music as fitter to succeed him at the} time of his death.
The Danubius & recommended ^{him to the French Academy of Music as fitter to succeed him at the} time of his death.
The work of his kind made a great sensation in Paris was Jaros, which
came over in 1787. This work was remodelled for the Viennese & performed
under the name of ^{the early part of} 1788. It is said that its success stood in the
way of the success of Don Giovanni; & it is certain that Don Giovanni
was brought up in Vienna in May of that year was apparently a
complete failure. But a little experience reversed the decision, &
it was found that Don Giovanni was the utmost pinnacle
of fame. Salieri came then and still we could do

Salieri seems to have been estimable in ~~some~~ some respect
 notwithstanding the evil ~~planner~~ his imprudences &
 Mozart has thrown over his memory -

Classification

Italian	French
Amadeus 1749	Cherubini 1760
	Michael 1763
Spontini 1783	Salieri 1774
	Bonifazi 1775
	Michael 1784
	Meyerbeer 1791
	Belotti 1791
	Salieri 1799
Verdi 1803	
Cherubini born 1760	
Michael 1763	
Beethoven 1770	

German Romantic

Beethoven 1770
 Schubert 1797
 Schumann 1810
 Mendelssohn 1796

Spontini 1774
 Spohr 1784
 Weber 1784
 Meyerbeer 1786
 Rossini 1791 or 1794
 1792
 Marschner 1796
 Donizetti 1798
 Bellini 1802

one divided off into 2
 main branches - separating the
 French from the German
 style

these
 have become most important & for centuries
 must be left to the last. The French are divided into
 2 branches - the French & the Italian
 - the French - French Opera - French
 - the Italian - Italian Opera - Italian

Cherubini
 1760 - 1842

Cherubini first
 wrote a Mass & a
 Credo. "by the time
 he was 16 he had
 composed 3 masses, 2 Divines

Britten 1775
 Haydn 1791
 Haydn 1799
 a magnificent a Missions
 a 2e Grand in Austria
 3 Cantatas first. After that
 the grand duke of Tuscany despised
 him a stepson & then
 under Santa Anna -

hinder Mozart success and when Mozart died satire was so commonly
 reported to have poisoned him that several people had to take ~~of~~
 his part, ~~in public~~, & ~~the~~ various defenses were actually published to
 prove that ~~that~~ he was innocent of the charge. Iahn, the of admirable
 biographer of Mozart, says no sane person would entertain such a
 calumny - but Iahn's dislike & jealousy of Mozart must have been
 circulated.

very notorious for such an accusation even to have been ~~circulated~~
 the latter part of his life in case of a ^{a show of} dignity, but did not do much
 that was particularly notable. He wrote about 40 operas.

The new of Mozart's ^{senior} contemporaries I think we may pass over. His
 junior contemporaries are among the most important of Opera Composers.
 In the course of his lifetime Clementi, Michel, Beethoven, Spontini,
 Spohr & Weber. Rossini was born; & Rossini was born 2 years
 after he died. So it is obvious that we are at last getting among

things ~~entirely~~ modern & familiar.
 The oldest of this galaxy of shining light was Clementi, who was
 born in 1760 - only 4 years after Mozart himself. He is rather
 a strange figure in history: for he was a kind of ~~bridge~~ link,
 between the old order of things & the new. He was brought up
 in the atmosphere of the old order of Italian Music - that of
 Händel, Porpora & Cimarosa - a link till ^{may 1842} ~~only the year~~ 1842.
 Before Wagner, Fliegende Holländer & was brought out at Dresden.
 Clementi was a son of a musician of the Papal Theatre, at Florence,
 where he was born. He was most thoroughly drilled in strict

Hiller wrote a copy of his letter
 "What an extraordinary creature it is! you
 would fancy that a man could not be a
 great composer without such meat, but
 feeling a sensation else you call it. But
 I declare I believe (perhaps made
 something out of his head else" -

Cherubini

Count of

Amato Fabio

In England

A superb autograph in the time of Classical
 music.

In Paris

Melzer 1797

Wannträger 1800.

with

for

has from
 Opus

Note that the most important of his
 works were completed 42 years
 before he died -

He came to England again in 1815
 at the invitation of the Philharmonic Socy
 who offered him £200 for a Symphony, an
 Overture & a vocal piece

Anacron which contains about the most perfect thing he
 wrote came out 1803.

Counterscore - in which sometimes you chiefly know him, ~~the~~ and he
gave his attention chiefly to church music for a time; but he was
quite as distinguished for Opera writing as for ~~church~~ ^{the more} serious
branches of art. His first Opera was Quinto Fabio, which
came out in 1780; and this was ~~at~~ soon followed by many more
of the old patterns. He came to England - 1784, & brought out two
Operas (the first Primitivo - fruchtlos) & was made composer of the
King for a short while. But he did not meet with any popularity
in London, & in 1788 he settled in Paris, which from
that time forth became his home. The first Opera he brought out
in Paris was Demofone (Demofone) in that year. He won a very
good position in Paris quickly, & ~~then~~ was made conductor of an
Opera House (Theatre de la Force St. Germain). The first of his
famous Operas Lodovico came out in 1791. This was followed
by several others of which the most famous are Medea ⁽¹⁷⁹⁷⁾
and "Les deux Jumeaux" ⁽¹⁸⁰⁰⁾ or the Waseneträger, as it is called
in German. In the last 40 years of his life (Cherubini died
very little in the way of Opera, but the two great works Medea
& Waseneträger have given him rank with the ~~first~~ foremost
composers of Opera. In some respects Cherubini stands alone. Of
course he is supremely classical, & his training & cold ~~but~~ disposition
make his Operas singular from all others for their purity of style
and his high musical qualities. Medea is a tremendously
serious tragedy; and the part of the heroine makes such demands

Jean Jamin

J. Lesueur. b. near Althorpe 1763.

Went to Paris about 1777.

Membre du Muséum at Digne 1781

To Paris again in 1784. Arrived

wrote for the stage by Saichini.

Made his mark in "La Femme Carême" 1793

Paul et Virginie 1794 Zelenyaga 1796

Appointed Maître de Chapelle to the "First Consul" 1804

first music of "Ossian" on les Bords (1804) in Paris

Successful party in 1813. Was master of Berlin

Andréi Thomas - friend. Died 1837-

Wrote orations - all sorts of music.

Not many others.

Several composers of music
were descended from cooks.

Cherubini

(Cherubini was made
Director of the famous
Paris Conservatoire
1822)

In the latter part
of his life he was
mainly occupied
with Church Music

Beginning 1809 with

The Mass - & he followed
up with Gradus, & Kyrie
& several other masses

ending with the Kyrie in D.
for mass voices 1836

Michael

1763-1817

Began as an organist.

Suppression of Cantatas seems to have
been the first opera performed of Michael
in 1790

The first great success of
Michael's opera was "Alceste" 1806-

upon the action of the business part that it is difficult to find anyone
to undertake it. The Wasservogel is on the other hand
a comedy - a lyric comedy of light & genial character -
but an Opera buffe, ~~and~~ but a good lively play set to Handel
and - good music. Brethorn who had the highest opinion
of Cherubini, thought ~~that~~ also that the play itself was the best of any
so you may judge that Cherubini in his latter days Opera days
became a representative of that part of composers who were
trying to give the drama as well as the music a chance. In
fact both Medea & the Wasservogel are thoroughly enjoyable
in plays. Cherubini's management of his share is notable both
for the precision of the orchestration & the real dramatic power
of the music.
Together with Cherubini we must class Michael, who gained his
laurels in the same capital, & about the same time. He was
born 1763 at first in the Ardennes - & was the son of a cook. He had
rather a hard time of it before he got any encouragement. He seems to have
received a spur from Gluck's Iphigenie in Tauris, ~~where~~ where he
had been present at the first performance. When he once got an
Opera performed he soon won fame, & joined at Opera after
Opera - fast as they were wanted for 17 years. His most famous
work was the Last Joseph which came out in 1807. He was
looked upon as the ^{first} ~~first~~ of French composers of the Revolution
period. To our ears his work appears rather mild & thin; but he
certainly had a feeling for dramatic effect of a refined kind.

Michael was one of the few
composers of 3rd rank
the favorably impressed Wagner.

Spontaneous
1774

2d Rank - 1773.

V. 1772

Orchestration was good and original.
Another composer who was a great pointer in Paris about the same
period was Gaspare Spontini. He was born in 1774 at
Nepesin near Jesi. He worked at Rapier and brought out his
first Opera in Rome in 1796 (I pianti della donna). His earlier
Operas ^{written for Italy} were in the light & merry Neapolitan style. He went
to Paris in 1803, & supposed the public there would like works
in the same style. But there were not a success, & then he
turned his thoughts to a more serious style of art. His most
famous Opera Vestale was finished in 1805. French Musicians
by that time were beginning to be afraid of Spontini and they
did everything they could by cabals & intrigues & even resorted
to violence to prevent his work being heard. But after two
years ⁽¹⁸⁰⁷⁾ it was performed at last at the Imperial academy of Music 1807
& was a great success. This it partly owed to the ^{unusual} ~~work~~
excellence of the libretto ^{which was by a man called Joly} & to a good deal to Spontini
himself. In the work Spontini showed himself in new colours.
He had enormous reverence for Gluck & Mozart, & he is
one of the few Opera composers who show some real knowledge
of the former & is nearer to representing a Gluck school than any
other composer. He had more dramatic feeling than Minnie
Mastri, & a considerable talent for original effects & striking
experiments. His orchestration is so full that in his day it
was complained that the voices could not be heard. Vestale

Spontaneous

note the number of houses -
Vestale - Obedient with spell -

in Paris.

Fernand Carter

^{N^o} Dufour's case at in Prague (1787)

S. made the water for
Carter

i. s. Pelage, le Roi de la Pairie
Aug 23. 1814

S. at Berlin

Indicate the
position of the first
house of the house

Freischütz. 1819. at Dresden -
at Berlin in 1821 -

decidedly a large & fine work, & secured the ~~for~~ estimation in which ~~it~~ ^{it} has been held all over Europe. The next Opera he produced was Jennam & Cortez which ~~was produced~~ ^{came out} 4 years after Verte - 1809. This work also was a success, & has five points about it. In 1810 Spontini was made conductor at the Italian Opera ^{at the Opera} in Paris, & he distinguished himself there by improving Don Giovanni for the first time in Paris. On the restoration of the French Monarchy in 1814, he ~~was~~ ^{wrote an opera in honor of the occasion & ~~was~~} made dramatic composer in ordinary to the King. ~~He~~ ^{He} ~~then~~ ^{later} wrote his next great work Olympia which ~~occupied~~ ^{occupied} him for some years, and was not ready till 1819 - & then it did not succeed. ~~About that time he was made head of the~~ ~~He remodelled most of it, & brought out~~ ~~Operatic affair in Berlin by Frederick William III; & then he brought~~ ~~out in 1821 a revised version of Olympia which~~ ^{was} ~~was~~ ^{thoroughly successful} ~~and~~ ^{got a good} ~~held of the Berlin stage~~ ^{for a time}. Later it is 1826 it was well received also in Paris. ~~Very soon~~ ^{not long} after its success in Berlin ~~where~~ ^{where} Des Freischütz made its appearance, & shortly extinguished Spontini's supremacy. any more works of great importance though he ~~had~~ ^{remained} in Berlin till 1840. His position was not a satisfactory one, & he did not behave wisely in difficult circumstances. He became unpopular with the ~~Berlin~~ ^{Berlin} ~~Berliners~~ & was ~~soon~~ ^{soon} & determined enough to leave them; which is arranged then that he was finally driven from the conductor desk of the theatre by an uproar. He had

Spartini leaves Berlin.
 Died in Italy in 1857.

Charlottesville
 5 Apr

Landellote 1791
 Made in 1792

Medes 1797

Wamtrage 1800

Fidelis 1805

South 1807

Jamach 1813

Jamach 1815

Beckin 1815

Spach 1818

Jamach 1823

Vanger 1823

Obaton 1823

Massonville 1823

Jaupia 1823

Leau 1823

St-Yves 1823

Alpato 1823

Alpato 1823

Alpato 1823

Alpato 1823

Alpato 1823

Alpato 1823

Spartini 1818

John Hamill

Spence de perfum

Robert

Massonville

St-Yves

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Alpato

Boldieu

1775-1824

La Dame Blanche
 performed 1000 times
 by 1862

to leave Berlin in 1842 & returned to Italy, where he died in 1851. Spontini was ^{though not altogether an attractive} interesting character, with noble & decidedly bad qualities combined. If there was time I shall like to tell you a great deal more about him. But I cannot leave there if you to take a real interest in the history of Music to read about him for yourself. He was a commanding & conspicuous figure in his time, & his works have grand & impressive qualities; though there is little likelihood now of their being revived. They thus belong to the French branch of Opera; & stand between the grand Opera of Gluck, & the more serious grand Opera of Meyerbeer, who was his successor in Berlin.

Another little representative of French Opera of the same period was Boieldieu, who was born at Paris in 1775. He produced some Operas in his native town in 1793, & 1795. In Paris he began his career in 1797 when his Opera the Famille Suisse was performed. One of his first great successes was the Café de Bacchus, which began its popular career in 1800. I need not bother you with the names of his numerous Operas. His most famous work was La Dame blanche, into which he introduced Scotch airs. It is one of the most popular of French Comic Operas; and is not dead yet. Boieldieu himself died in 1834. He is regarded as the best of the French ^{written} light comic Operas, but is of no great importance to us.

And, with whose name you are probably much more familiar

1704 - 1871

de laula.

begin hi.
cancer in Paris.

full in with
~~not~~ ~~not~~
Scribe

French Louis XIV
of France

belonged to the same school; ~~he was nearly his senior~~ he was
born in 1784 at Caen in Normandy. He did not take to music
definitely in his younger days, but wrote little romances & ^{chansons} ~~songs~~
more or less as an amateur. He was in London as a ^{business} clerk in
about the beginning of the century. He began composing little Operas
for Paris theatres about 1811, but for some time he made
no great mark. After a time however he came across a
man called writer of plays called Scribe, & then his successes
began. The first he wrote with Scribe was called Leicester,
which came out in 1822 (when he was 38). His most famous
Comic Opera are Le Maçon (1825), Le Diavolo (1828) & ⁽¹⁸³⁰⁾
Les Diamants de la Couronne - (1841) &c. ~~Author~~ ^{Author} in fact
the greater part of ^{his} work ~~now~~ belongs to the French school of the light
French Comic Opera - a distinct branch of Opera; of which
he & Berlioz are the ^{most successful} ~~most successful~~ for representation. The school
is most of happily contrasted by its refinement & artistic finish ⁽¹⁸⁹⁰⁾
with the popular French comic Opera of the present day; ~~and~~ ^{the}
principal characteristics of which are its impudent looseness,
frivolity & vulgarity - and absence of ~~any~~ ^{any} musical
~~excellence~~ beyond ^{trivial} ~~trivial~~ tunes, & pretty instrumentation. And
that is a very much higher pedestal, & ~~was~~ ^{came} very near being fit
to be called a classical. The whole Musicians chiefly know

Muetta first performed
on 29 February 1828.

Messinello
a la Muetta
de Portici

The inscription at Brussels, which led to
the inscription of Belgium from Holland
was in 1830.

Herold
Paris 1791
1833

Zampa 1831

(47)

and admire him for is of a totally different character from all the rest
of his works: "La Muette de Portici"; or "Keanello" as we call it
stands by itself. He never attempted anything else in ~~that~~ the line
of serious musical drama, & he never elsewhere gained ^{anything approaching to} such a high
height of musical excellence. A peculiarity which marks the play
is the introduction of a dumb girl, upon whom much of the
development of the plot depends. It seems likely that Aubin was
induced to the point to produce this work by the ~~great~~ prevalence of
ballad excitement at the time (about 1827 & 1827) about liberal
& revolutionary ideas. And ~~to~~ La Muette soon attained a
historical fame, as its performance seems to have ~~been~~ ^{been} the signal
upon which started the revolution in Belgium Brussels by which
^{connection of Belgium with Holland was severed.} ~~the Dutch were expelled &~~ Belgium became an independent
kingdom. ~~Aubin~~ La Muette belongs to the order of
French grand Opera, & has continued to be one of its
favorite examples.

It few other composers who worked in the same line must just
be mentioned. L. Fern J. F. Herold was born in Paris 1791.
He wrote vast quantities of popular music - chiefly for
pianoforte. - his ballet music was excellent. He wrote plenty
of Operas & ~~the~~ both solid & light; most of them of little
account. His most famous are Zampa & Pix am Cleres.
Zampa came out in 1831. Pix am Cleres the next year.

Haley 1799 -

1862

Haley, Architecture 1804.

Review of 1841

Grand Opera.

(B) (Cherubini: Medea)
(A) Lohengrin. Danneberg

Martini / Vertale

7. Cortez

~~Olympia~~
Olympia

Manon Lescau. (Mette)

Louis.

Operatic Comedy.

Joseph.

? Waverley.

Dame Blanche

Zampa.

Comic Opera.

Peau d'Asne

L'Éclair

Les Deux Femmes

Le Roi

?
mist

Herold had considerable dramatic instinct, & his music kept light
He died 1833.
was refined.

~~Halévy~~ also must not be forgotten. His real name was Lavi, &
he was obviously a Jew. ^{He was born in 1799 - Paris} ~~He wrote~~ many Operas of diverse
caliber - the best of them "La Juive" a grand
Opera, and L'Éclair a light comic Opera. Both really
admirable works of their time. He lived till 1862.

~~Both~~ Both Herold & Halévy died of consumption.
This part of the history of Opera is difficult to follow -
because of the way in which the main stem branches out
into several important forms of which are distinct from one
another, ~~but~~ ^{And the same men produced examples}
of different kinds. But I must just remind you of

the way in which these Operas are distributed.
First of all there is the regular grand Opera ^{of the direct}
descendant of the Italian form of art - ^{with its ballets, pantomime, & songs} ~~which is represented by~~ pomp of
scene & circumstance. This is illustrated by best by Cherubini's "Médée", by
Spontini's "Vestale", & Fernand Cortez, & "Tympeia"; by Huber's
"Mette de Portier", and Halévy's "Juive". Then there are the
so called Comic Operas; which ~~are~~ ^{are} not comic, but are distinguished
the name only from serious Opera, ~~because the plot is~~ ^{because the plot is} Comedy -
distinguished from ^{by the end being cheerful instead of disastrous.}
of this class ^{include} ^{Boiselle} "Boiselle"; "Dame Blanche" and Herold's "Zampa" are
famous examples. ^{which is with a serious Opera}

Meyerbeer 1791
1863

as pianist.

fellow pupil
of Weber, under
Vogler.

First Operas
failures.

falls in with
Rossini
favours
Italy

Meyerbeer Italian Opera
Pamela e Costanza Padua 1815.
Semi-ranida riconosciuta Paris 1819
Edwards e Maria e Emma de Resingoldo
Meyerbeer d'Argie Scale at Milan.
with disapproval with his old pupil.
Glad to persuade me to
with German Opera.

famous examples are de Meun, Fox Taverly, Ou am d'oro, L'Edifice. 49
The ~~the~~ greatest & most characteristic representation of the French grand Opera
yet remains to be considered: & it will be best to continue the history
of the French ^{& Italian} departments of Opera up to the present day, as it is the dearest
part of our subject - & then we can keep our consideration for the
later & most important development of ~~from~~ genuine German Opera till the
last.

^{some} Meyerbeer was born in Berlin in 1791 - The same year as Herold. His real
name was Beer, & he was called Jacob Meyer, ^{for his name!} which for distinction
sake he ~~later~~ in mature years turned to Meyerbeer. He made a great
reputation as a brilliant pianist when he was young; and combined with
great execution he had an extraordinary gift for playing from score. He
worked under ~~with~~ ^{or} ~~such~~ certain Abbe Vogler, who was notorious for self confidence
and bombastness - & he had for a fellow pupil Carl Maria von Weber.
His first experiment in Opera was called Leptoth's vows? it was not successful.

The Two Caliphs which followed in 1814 failed no better. Then Meyerbeer
went to Sabini for advice, & Sabini advised a journey to study in Italy.
He went to Venice in 1815, & arrived at
the old refuge for Opera composers. At this time when Rossini & Donizetti had taken possession of the Italians. His
enthusiasm was contagious, & Meyerbeer therefore began to write Italian Operas
in Rossini's manner. Several of these were very successful. But after
some years he seems to have grown weary of his Italian experiments, &
produced a work called The Crociato, which combined Italian with German
style - & this was a great success. It was performed at Paris in 1826.

Meyerbeer.

Takes up with
French Opera.

a Scrub
for bluetest

first national monument portrayed
- Meyerbeer with the guarantee
of religious freedom - the awful
days of the religious civil war - France

(L'Opéra was before before the Republic)
Meyerbeer

St. Louis. Overture & incidental music
his father's church play Ricci at Berlin - 1846
to sing out against

L'Etat des Nord
en Opéra français.

immense artistic position
he had to sing two million
of the same matter in different
notes & by thus war with
the orchestra to use the
spirit & those which he
would adapt.
A perfect masterpiece.

Wagner hated him.
- his music to when it occurred to common opera.
Calling it "misérable" music.
Called him a misérable music maker.

Meyerbeer -
representative of
French grand opera.

and he went there to hear it & seems to have made up his mind then (5)
that the French style of Opera was the thing that suited him. He
devoted some years to study of ~~the style~~, & ~~then having got the~~ produced
Roberto il Diavolo in 1831. In this work he had the advantage of Scribe for
librettist for the first time, & ~~but~~ Scribe wrote all the remainder ^{of the} ~~of~~ his most
popular Operas. Roberto was an astonishing success in Paris, & raised
him to a high pinnacle of European fame in a very short time. The
Angenote followed in 1836, ^{performed first in 1849 at Paris} the Prophet in 1843, & Etrole du Nord
in 1854. ^{Dinorah 1859} L'Apicaine was the last of to make its appearance,
and it was the most remarkable instance of his persistent habit of
altering & cutting & reshaping again & again. He is said to have
patched & mended all his scores; but L'Apicaine took so long
to get into the condition which satisfied him that though he first
had the libretto from Scribe in 1838, he was not working at it till
1862, ^{the year he died} it was not performed till 1865, two years later. One
other work I must mention to you, though it is not so well known
in these days. This is the German Opera "Ein Feldlager in Schlesien"
which he wrote for Berlin, where he was Capellmeister there for a time, ^{about 1844 or 1845.}
It is said that its success was greatly enhanced by the splendid
performance of the Lady who took the part of the heroine, who was
no less a person ~~than~~ than Madame Goldschmidt.
Meyerbeer tried many styles; and was popular favourer in more than one,
but it is for those that represent the French grand Opera style that

Mayer beer

French grand
Opera

to create without
directing

Andréin Thomas. 1st Mitz. 1811

Paris Conservatoire 1828 -

Began with Opera Comique in Paris School 1837

with ~~introduction~~ ballet & light Opera in court.

Myron 1800. Hamlet 1808

was made head of the Conservatoire 1837

According to Andréin.

as the elegant composition

Formos
1818.

He ~~was~~ made his chief title to fame. These are Robert & Diabolo, Huguette,
the Ophelia & L'Africaine. His most striking characteristics in his
Compos for theatrical effect. By that I don't mean dramatic effect.
His ~~kind of~~ Opera dazzles the eye & ~~the~~ astounds the sense, but does not
appeal to our ^{deeper} feelings or emotions. He ~~is~~ carried the French taste
for display to a climax; and surpassed anybody who had preceded
him in supplying the music for crowded scenes & pompous spectacles.
He was a great master of all the technique of his art; both ⁱⁿ orchestration
and vocal parts of the works; & could write more elaborately effective
scenes for voice, & make more noise than any one else with
his orchestra. His are the grandest of grand Operas in the
French sense; & from his point of view they are extraordinarily good;
and he is distinguished from the power with which he writes large forces - But the works in reality
but they are often vulgar & meretricious; and always artificial &
 hollow. When he died in 1863 he left formed some of the greatest
of French Opera.

Verdi was born in 1813. He studied for a time in Paris at the conservatoire,
under mainy & others. He went to Rome after (1839) & became enamoured
of the old ~~romantic~~ style of the Palestrina school - His first work
of note was in that style. About this time he started teaching
- and really became a priest. Then he fell in love with
modern German music, & Berlioz. These two great working
in his mind, impressed with nature & science in the rest of his work through life.

French

Influenced by

German

M. Montecassino

Sappho

with Mme Viardot - the principal part.

French name conductor of the Opera - choral singing in 1852
and gained much experience in choral singing. He
was with Camille & Massenet & others.

Madame Malgouère was assistant of Camille & Barbier
for Maurice Strakosky. Very bright & daring!
Singer in the North Gate at the Opera

His smooth voice writing, & the exuberant flavor of his work comes from his early loss of the old Italian notes; & his refinement & superior cultivation of mind from the studies begun in his theological time; while the most ~~marked~~ important feature of his work - ~~the~~ ^{the} warmth, emotional, ~~and~~ ^{expression and romantic} ~~passionate~~ ^{flavor comes from his early} ~~acquaintance~~ ^{acquaintance} with the German music.

It is in this essentially human and romantic tone that he differs from the earlier writers of grand Opera. ^{Then productions having fresh were rather} ~~They were all rather~~ cold & glittering, & went in for dramatic effects in a grandiose way, which puts them rather outside the pale of our sympathy. But found takes humanity much more into his confidence; & makes the lesser pains & details of his work sympathetic as well as aiming at the grandiose effect on a large scale which ^{among} the characteristics of the grand Opera style. & it is in this way that the modern romantic German school has penetrated even the domain of French grand Opera. His first Opera ~~came~~ ^{came} out in 1851. The Norme sanglante in 1854 - "Le Mulein malgré lui" (Opera comique) in 1858. Favor made its appearance in 1859. It took a long while to win its way - And in this country for many years managers would scarcely look at it. They said they were sure the public would not care about it. When it was performed it was chiefly through

(Philippine et Baucis
1860

(Rem de Saba 1862
supplément à l'opéra - ~~de Saba~~ Rome

Mirille en gaudet - Montebello mirille

de Monte 1866

Cinq Mars 1877
Phygnote 1878

Bizet f. b. Paris 1830

at Comacina 1848 - 1857

Marie Halcyon daughter
Halcyon long his master at the C

180. Doctor Mirille - Bruff

Vasco di Gama 1863
des Pachens de Perle 1863
et est

Carmen was his
last - 75 years
in death some years

de la Mirille
1880
Lami 1883

1868

1792

Samod -

Delibes 1876

Can - Comacina 1848
was f. - two an Opéra
and Comacina at the Montebello
with other light Opéra

de la Mirille
Dante Comacina - Phil. Mirille
Rome Comacina at the Opéra 1863
with Comacina de la Mirille et al.
Cappella 1870
"de la Mirille" - Comacina 1873
The Italians.

Rossini
1792
Pesaro

the ingenious diplomacy of ~~it~~ ^{since} the owner of the copyright is England. Now it has succeeded there is no need to tell you. He has written many Operas since such as Mireille (1864) & Romeo & Juliet (1867), but none of them approach Faust in importance. There are plenty of representative French men

alive still, but though they were more popularly I don't think any of them have done anything of importance to the history of art. The same grand Operas go on, & the same Comic Operas; but for the most part either empty plotting, or light prettiness; & we must look up the dates of Rossini, Delibes, Saint Saens & others for yourselves.

We have still to take note of some of the later Italians; though this art is somewhat debased. We left off at the end of the work of a very estimable composer of the old school, P. Cimarosa, & we must take up the Italian ~~school~~ story with one of the most typical moderns, ~~Rossini~~.

Rossini was born ~~at~~ in ~~1792~~ 1792 at Pesaro near Ancona; from which place he took the complimentary nickname given him ^{etc in life} - "The Swan of Pesaro." His father was town trumpeter & inspector of street-lights - houses; & a merry fellow. Young Rossini's education was of the most ramshackle description. He had half a dozen

Rosini;
~~and~~ by hand 1

education

Lynpattis
 for Haydn
 & Mozart

for 53
 Rosini in England 1823
 took to Brighton & introduced
 the first pattern in Europe.
 at a Court at Almack's made
 him one of the his young
 his song is - Cantata called
 Hymn to the Breeze. He also sang
 in a duet for Cinnamon &
 with Cantata
 Zelmira at 1824
 his accompanying fees at Sonies
 was 50. & 50 muller in London
 he made 5000

lessons ~~from~~ for three years from a man who taught him to play
his scales with two fingers. Then for a time he was apprenticed
to a smith. Then as a boy of 12 or 13 he began earning a
little money by singing here & there; & got lessons from a more
intelligent man than his first master in harmony & singing
and harpsichord playing. In 1807 he was admitted to the
~~Lyceum~~ of Bologna - (liceo comunale). Here he learnt cello
and Counterpoint. But the latter under protest, for he was
thoroughly uncongenial to it, & he never went ^{very far into it} ~~far enough to~~
master it. He had more sympathy for the works of Haydn
& Mozart, & from them he learnt much that was of very
great service to him. In fact his destiny & there was to put
that in the Italian ^{in those days} called him "il Zeccherino" - the little German.
His first chance of distinguishing himself in public was an invitation
to write an Opera for a theatre in Venice - And this, his first,
~~work~~ came at in 1810, ~~at the~~ under the name of "the Marriage
Market - Matrimonial Market". It was a one-act Opera buffa, &
it was successful; & he followed it up with a number of
light comic ~~operas~~ and farcical works - in some of which he showed
characteristically effective strokes - such as his ~~former~~ ^{well known}
"Crescendo" which he adapted from a composition called

+ Generali born 1783.
Indef. Opera composer.

Rossini.

Tancredi

1813. Venice

Barbini . 1815.

Otello . 1816

Generali & made constant use of in later works. Tamara ^{an Opera seria} was the first of his works which completely carried the public away. It came at ~~in~~ Venice in 1813; & everybody was quite mad about it; & ~~it was a success from that time~~ ^{Rossini began from that time} & ~~typical of~~ what he remained for the rest of his life, a popular hero. There is no need to go through the lists of his successes; as they scarcely concern us. It will be enough to remember his most important works. The famous Barbire came out in 1815 - & it was quite an early work. It was produced in Rome ^{under the name of Annarica} & on its first performance ~~it was~~ ^{the} Barbire will be hissed. The Romans were devoted to Parnello; Barbire, & ~~he~~ would not listen to any one else. But the managers went on performing it, & after a time it won its way; and ended by becoming the most popular of all Comic Operas. Barbire belongs to the family of Comic or Buffa Operas which descend from the Intermezzo, of which Le Serre Padrona was the first notable specimen; & Barbire still has plenty of trace of the manner of Peyser's work. The serious Opera Otello, was Rossini's next important work and one which has held its place on the boards till our time. It came out at Naples in 1816. It is quite a sample of the lowness of dramatic taste in Italy, that the Italians would not stand ~~the~~ Otello with Shakespearean tragedy.

The Overture to Pagliacci
in former costume of his
servant

See 150 A

Muse of the - Paris

Camerata. 1817

Pagliacci
1817 also

Semiramide 1821

Rossini in England

Guillaume Tell 1829

conclusion; & it had to be made pleasant to suit them.
Clementina made its appearance in Rome in 1817. It is the only
one of Rossini's Buffa Operas which approaches Barbire in effectiveness.
The gazzetta dates one of his most successful works came out also in 1817 at Milano.
Those in Edinburgh had a kind of dramatic Overture came out in 1818,
Semiramide in 1823. Rossini went to Paris in that same year
for the first time on his way to England. He came to England
by invitation from the managers of the King's Theatre to write an Opera
for him. Unfortunately the manager went bankrupt, & could not pay
Rossini, & moreover the first act of the Opera Rossini wrote for him
was lost. So Rossini did not do much for Opera in England
that time. He then went back to Paris & settled there for a
considerable time; & there his most important work Gillaume Tell
was produced in 1829, and after that though he lived till 1868
he wrote nothing more except a Mass & some trifles like transferts
pieces. He is said to have taken a deliberate resolution
about the year 1836 that he would not write any more.
The reason of this extraordinary whim ~~which~~ is said to have
been that he was piqued at Meyerbeer's success with the
Huguenots. But he contented himself with the adulation which
his early successes & his society & clever sayings always brought him.
He was an Emperor in his villa near Paris, enjoying (as
all the honours due to a departed hero
of the Revolution) a large estate of the Revolution of the Revolution
people with all the preliminaries of departing.
Rossini has left a very strong mark on the history of the Opera.

Rossini made a
the history of Opera

Tricks

Tricks.

~~Some of his tricks are said to be
borrowed from a composer called
Geminelli who was born 1783;
& wrote a great many Operas.
Among other things Geminelli
used to have first and the
all known Rossini's conceits.~~

Orchestration.

Appreciation of
Mozart

Recitation

He was unquestionably a man of great genius, & extraordinary vivacity. But he had very little artistic conscience. His gift for time was supreme, & so was his instinct for effect. But he ^{very often} ~~states~~ his times from other composers, either better or worse, & ~~the means he used to get his effects were such~~ he often made his effects by the sheerest claptrop. But whether his times were some body else's, or his effects cheap tricks the sentiment he produced in the public mind was almost incredible. He was worshipped all over Europe, ^{& instructed} no other composer of his time - And it is an interesting fact to consider in face of the other fact that Bethoven, Wagner & Schubert ~~and Mendelssohn~~ were his contemporaries. What one can say for good about him was that he towered high over all the other composers of Italy in ^{the early part of} the century. He was leader in advance of all other Italians in management of his orchestra. Some of his effects are even with quaking. Another thing to his credit is that he worshipped Mozart & understood him, & ^{a upright} ~~most~~ many of his most happy passages are in Mozart style. He had moreover a ~~beastly~~ marvellous amount of go, and a great deal of humor. Among peculiarities in his treatment of the Opera form is the fact that he by degrees made the recitative part of his works, which in Italian Opera was held to be generally been utterly stale & stupid, more

His friends &
trials.

Mercadante
1797.

Educated at Naples

Donizetti 1798
1848

Naples 1813 -
Promoted to first Opera at Vienna 1813.
Anna Bolina first and his first
on Europe - for Naples & Palermo.

Don Pasquale f. from Don Juan, Maria - La Folia

Educated at Naples

born in Palermo -
Bellini 1802
1835

and more musical - And in that respect he quite altered the
tradition of the Italian Opera - Another point was that he wrote not
the flourishes & trills for his singers, ~~like~~ where Italian composers
like Paisiello had left some for the singers to put them in for
themselves. ~~The~~ By far the best of his works Guillaume Tell, 1829,
written for the Paris Opera, & more after the name of the ~~French~~ French
grand Opera. He wrote them for a better audience, & the work
is far more worthy of the attention of Musicians than any of his
other works. And in that respect Semiramide comes second.

Of the remaining Italians much need not be said.
Mercadante was born 1797. He wrote little but a serious
 Opera, such as Stiven & Claudio (1822) & Il Giuramento (1837).
 He died, April 1870.

Bellini was born 1802 at Palermo & died early.
Donizetti was born 1798. He appears to have been carried away by the
Romantic feeling & became simply an imitator of the master partly owing to Rossini's predominance
in the world of Opera that he did not come to the front for a long
while; & there is no doubt that he had some considerable genius. Elton
d'Amore did not make it, appeared in the 1832 Louvre in 1834 or
Lammermoor in 1835. Favonta came out in 1840 in Paris &
Don Pasquale in 1843, also in Paris. Donizetti's work is of very little
importance to Musicians & makes but little real mark on the
history of Opera. He died 1848.
Bellini was born 1802. He Parata was the fruit of his work.

Il Pirata . 1827.

Sannambula . 1831.

first Cast of Punitani for: ^{Punitani} Punitani & LaBlache.
It was for the ~~first~~ ^{production} under the
patronage & arrangement of Punitani.

Norma . 1832

Punitani . 1835

Verdi . 1813.

Il Corsaro . 1847
Machet . 1847. ^{Cybele Florence.}
as a friend a lasting friend.
1842. Milan
Habemus . 1843
I Lombardi . 1843
Machet ¹⁸⁶⁷

Obato . 1839

Norma . 1832

which made any great ~~mark~~ mark. It came out in 1827, & was one
of its success & the singing of the famous Butini for whom it was written.
It was distinguished by its swift tunefulness, & the absence of those
elaborate vocal ornaments which Rossini had made the fashion.
The famous Sonnambula came out in 1831 at the Scala Theatre in Milan.
Matilani was the first person who made it popular in London; &
it has been more popular in England than anywhere. Both Butini
& Albani made their first appearance before the English public in the
character of Amina. Norma followed ^{in 1832} the year after Sonnambula
in Paris was brought out in Paris in January 1835; & in the
same year Belini died. He belonged to the Rossinian school; &
cultured for pleasure to a great number of people by his time. I don't
think he ~~was not~~ ~~had~~ ~~considerable~~ ~~people~~. The last act of Norma for
instance is ^{admirably} developed. Verdi was born in ~~1811~~ 1813. He was the son of an inn keeper
at a little village called Roncole near Buzzato. He began his musical
career very early as an organist. When his aspirations led him
to try to improve himself in his art he went to Milan, but
failed to obtain a scholarship at the Conservatorio. He had
consequently to return to his country against ship & content himself
with private lessons from a M. Lanza. His first Opera
which gained public ^{hearing} was Oberto, produced in 1839.
It was not noticeably successful. With Proscritto at Venice he did
better in 1844; and this Opera became well known later under
the name of Emani. It is not necessary to follow minutely

founded on R. Hayes
"Roi d'Amour"

Rigolito - 1857.

Inventor 1853

Inventor 1853.

*Il regno di Napoli
Napoli - 1853*

Influenced by
German Romanticism

Otto - Nov. 6. - 187 at the Scale
Nelson

Fabrizio Feb. 9 - 193. Scale
Nelson

Boito.

A extraordinary instance of a man getting
older - younger as he grows older.

Wonderful improvement in our department
education & all. For the last year I
have had Verdi was really my little companion & American

(60)

the series of his numerous works. He produced one after another steadily, & with increasing fame & increasing power. Requiem came out in 1851. Innovator in 1853, & Tramata a little later in the same year. The latter was a failure at first. Vesperi Siciliani came out in 1855 in Paris. Ballo in Maschera in Rome in 1857. Don Carlos in 1867 in Paris. Aida in 1871 in Cairo & Verdi is constantly a popular composer: the greater part of his works are of no importance to Musicians. In the latter part of his life he has been ~~drawn~~ ^{influenced by the atmosphere of romance which spread from Weber} ~~into the~~ & Wagner works in Germany, which has had the effect of making his work ~~a little~~ more thorough & interesting. His Oberon is often effective, & original - & his dramatic hints are well brought out in the music. It must be said of him that he is a man of high intelligence, and admirable character. It is just possible we may hear another Opera from him yet - as he has had a revision of Otello in hand for some time. The romantic influences of German Art have appeared ^{more decisively} ~~into~~ ~~more~~ in Boito's Mephistophele - a most singular work; in which outrageous & unnecessary violations of common artistic principles are partially atoned for by an intelligent and characteristic treatment of the Faustian play. It is an odd note that the much denied doctrines of Wagner have even penetrated the hide bound conventionalism of Italian Opera at last, & then we need say no more about the Italians.

Ottello - the Schubert has
altogether attend his position -

3849 - 1st Rank - division Miller
1839 - 1849 -

2nd Rank 1851
Don Carlos 1867

1st 1st Rank has no
firing & improving in our

Requiem for the 1st Rank & Miller
1874 -

After 7 it - after Rossini's death 1868
all the Company of notes - they
were to write a Requiem when the
of which the work was to

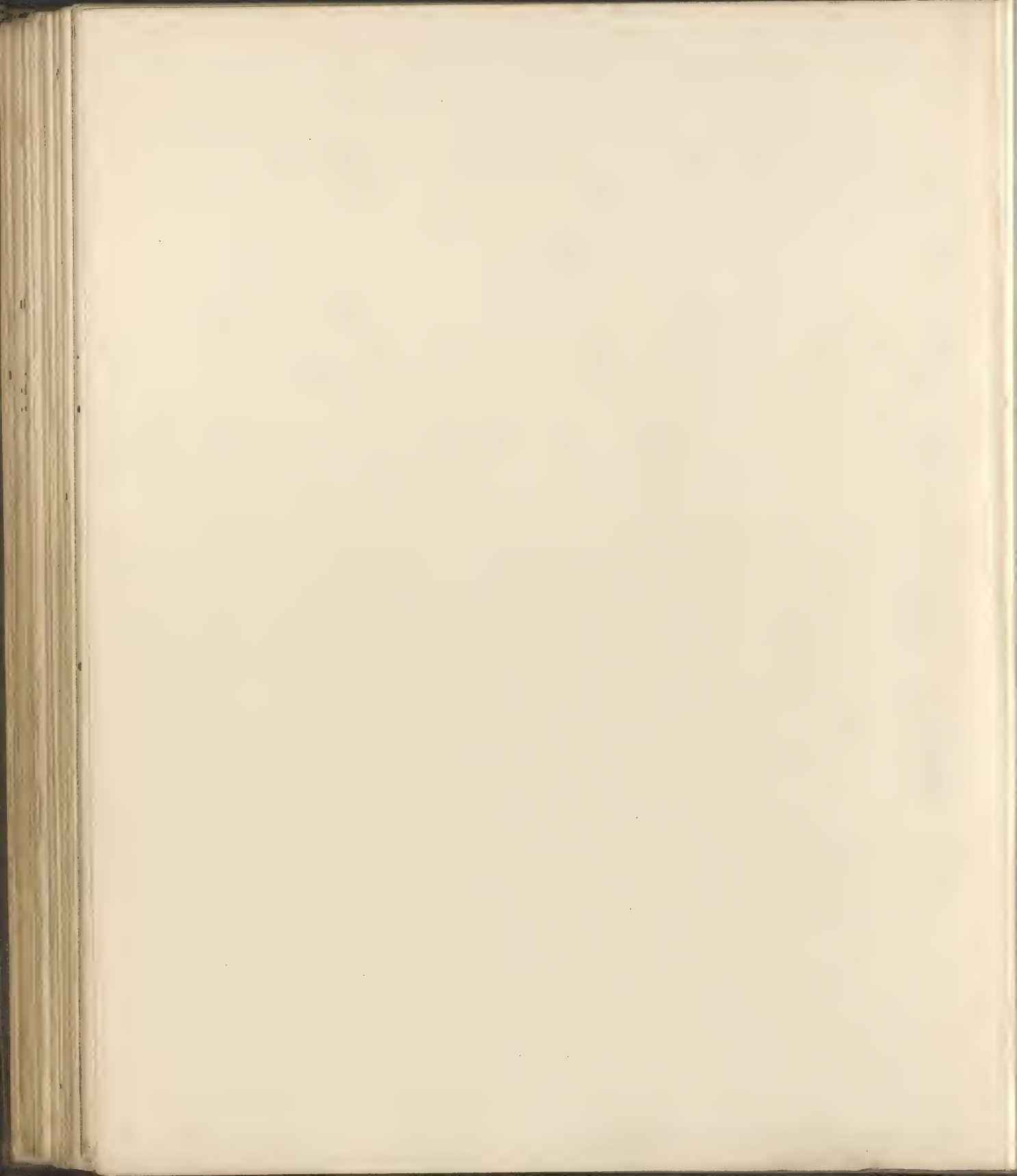
the Libera me of Verdi
Gailard of canon

Verdi
Requiem died Verdi
with a Requiem
the work

the Requiem
written for Rossini
Verdi

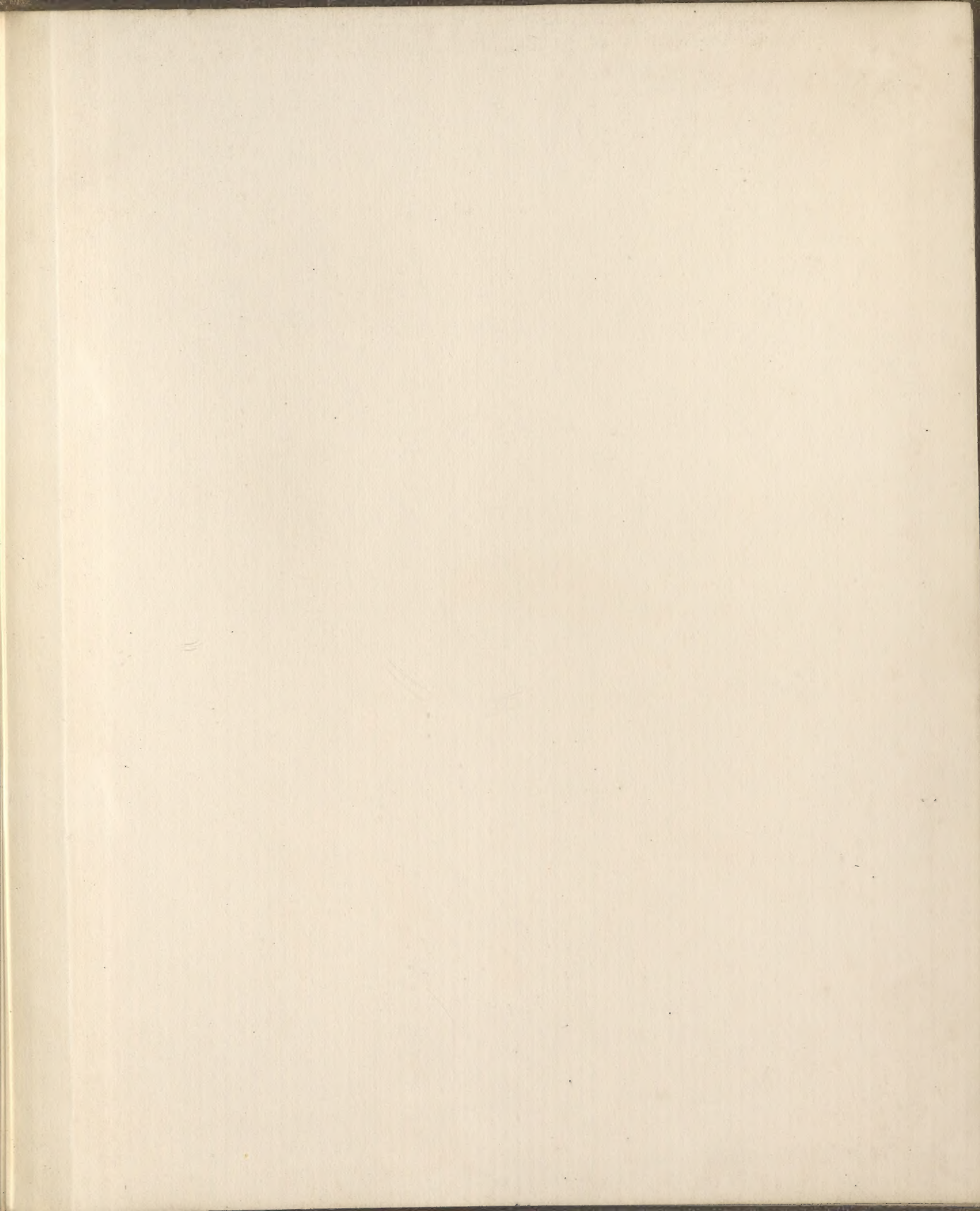








7 P
7 Prohibited Room
Glenville Place
N.Y.



NB Les Fêtes d'Hebeé promue
a la g tremblants à la 1^{re} m 20^{me} 1739
d'ind ou

2000^{me} 1749

Zair (Alm. 2^e 1748

Ballet d'Europe

Tremblants. Tremblants

Sardane. Ballet d'Europe

Les Fêtes d'Europe
de l'hypocrisie et de l'amour
Ballet d'Europe. 1748.

Zair

Ombre qui peint le
déroulement du Cahos

Hypocrisie et Arrière
1^{re} 1733

NB 2000^{me}

P. Guehin
Art de l'Europe
1748

Plata. Comédie
1749

p 30

Heirly

"

Ramona Sanderson

Ovinton

from Mrs. Sim

formerly belonging to

The Ancient Cemetery Society "

Seal

by

4 4 May

11.30.19th

